

# MODERN LANGUAGE NOTES

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## THE CONCORDANCE SOCIETY.

At the recent session of the Modern Language Association at Yale University, the following paper was read by Professor Albert S. Cook. As a result, the Association gave its approval to the project, and a time was appointed for a meeting of those interested. The Society was then organized on the basis of the proposed Constitution, with officers as follows :

*President, ALBERT S. COOK, Yale University.*

*Secretary, CHARLES G. OSGOOD, JR., Princeton University.*

*Treasurer, CURTIS HIDDEN PAGE, Columbia University.*

A circular will soon be issued, giving further particulars. Meanwhile, intending members are requested to send their names to any one of the officers. About forty names have already been received.

## ADDRESS.

The greatest impediment to literary research is the lack of means for disclosing, in detail, the substance and form of individual pieces of literature. It requires but a glance of the mind to see that when Dr. McKenzie's Petrarch concordance is published, the study of Elizabethan lyric poetry will be greatly facilitated. The results of study are the formation of judgments. All judgments imply comparison. All comparisons imply the confrontation of at least two facts or series of facts, using facts in a broad sense. All confrontation of facts implies either a tenacious memory on the part of the student, or the means of discovering and adducing particular facts, or classes of facts, at brief notice. Now none of us have memories tenacious enough for all the facts that we need to have at disposal. Hence the necessity of catalogues, indexes, and dictionaries. We all welcome Littré, or Grimm, or the New English Dictionary, because they afford such convenient means of verifying our impressions, of recalling

dimly remembered knowledge, and of gaining and correlating new stores of linguistic and literary phenomena.

The student is as powerless before a huge aggregate of conglomerate facts as the refiner before a hundred-ton mass of gold ore. The student, like the refiner, is in search of something which to him is precious ; but before he can obtain it from the enormous bulk before him, rich perhaps with various metals, it must first be broken up, and eventually comminuted, before the quicksilver of his mind can lay hold on the rich metal, and form with it the desired amalgam.

We have all sorts of devices for presenting certain classes or orders of facts to the inquirer. Such a device is a treatise on syntax, or a book like Schultz's *Das Höfische Leben zur Zeit der Minnesinger*, for example. What we need is more works which shall contain, within the compass of a single volume, the ordered materials from which the elements of a score of such systematic treatises can be extracted. In other words, we need more indexes and concordances.

It might be said that the pieces of literature themselves are the repositories of such materials ; but so is the hundred-ton rock the repository of the gold. Surely the process of comminution has its place and its value in the total labor. Perhaps indexes laying more stress on categories—indexes which require a higher order of ability to produce them—might be regarded as of more value than mere concordances, mere alphabetical arrangements of words, and this view does indeed deserve more attention than it has hitherto received ; but precisely because concordances require less concentration of thought, they are easier to make, and hence can be more rapidly multiplied ; moreover, just as the dictionary plan, the alphabetical arrangement of book-titles in a single catalogue, seems to be steadily gaining converts among librarians, so there will always be much to say for this simplest of plans in cataloguing the contents of books.

Such compendiums have their value for nega-

tive as well as positive uses. It is sometimes of as much importance to decide that a certain thing is not so, as that something else is so. Professor Gildersleeve well illustrates this in his address, *The Spiritual Rights of Minute Research*, where the following passage occurs :

' Many years ago one eminent scholar said to another, " Such and such a preposition does not occur in Isocrates." ' The second eminent scholar said, in substance, " Fudge ! . . . I will find you dozens before morning" ; and having edited Isocrates, he thought he knew whereof he affirmed. But he lighted a candle, like the good woman in the good book, and swept the house of Isocrates, and sought diligently, and did not find it, and frankly acknowledged his mistake. Now an exhaustive *Index Isocrateus* would have settled the matter in a minute, and there would have been an end of controversy. It was a thing well worth knowing, as it turned out, though I do not think that either the eminent scholar, Bekker, or the eminent scholar, Haupt, ever asked himself what it meant. Indeed, the meaning was not revealed until many years afterwards, when it appeared that the absence of that preposition was, if I may allow myself the bull, a feather in the cap of that conventional creature, Isocrates, or, to be strictly classical, another sprig in his wreath of dried parsley or celery, as you choose. It is not an hilarious task to be sent on a search through the whole range of the Attic orators in order to verify the suspected non-existence of a certain final particle.'

If you will pardon another quotation, I will end this portion of my remarks with a few sentences from an address of my own, delivered at Vassar early in the present year :<sup>1</sup>

' But isn't there a difference, after all, between knowing and knowing, between knowing as merely recognizing and knowing as possessing the inmost secrets of a word—the whole range of its melody, the whole hideousness of its cacophony, the whole train of shadowy forms which it evokes, stretching on and on with various degrees of palpability and evanescence, some bold and distinct, and others melting, like the faintest curl of a

summer cloud, into the viewless air ? But if we are to attain this—this sense not only of the word in itself, but of its contrasting values, and what we may call its combining power—we must have a much more extensive and perfect apparatus than at present. For this purpose we need concordances of many more authors, and lexicons of some—the means of confronting, not merely word with word, but context with context, passage with passage, poem with poem. There is before me at this moment talent and industry enough to make priceless additions, in the course of two or three years, to our resources for exploring and evaluating the treasures of our tongue, and for providing teachers of literature with instruments for conveying to the minds and hearts of their students the most delicate, the most precious, the most vital products of all civilization. The tasks are comparatively simple ; the most that they demand is industry and a devoted spirit, such industry and devotion as have linked inseparably, for all time, the name of Bartlett with the name of Shakespeare, and the name of Ellis with that of Shelley.'

And now to a more immediate consideration. Professor Palmer, of Harvard, whose edition of his namesake, George Herbert, will make his name well known to English philologists, as his translation of the *Odyssey* has given him an honorable place among Hellenists, and whose profession of philosopher will exonerate him from any suspicion of caring for mere details irrespective of their significant relations, has, he tells me, collected all the concordances to English writers that he can obtain. But those that he has he finds all too few for his purposes, as those that I have been able to procure I find all too few for mine. We suppose that our experience is a common one, and that many workers, not alone in English, but in the allied subjects, would be glad to have Wordsworth, and Keats, and many other English authors, treated as Shakespeare and Shelley have been. He thought that probably many competent persons would be glad to compile such concordances, if there were a reasonable chance of their being accepted by publishers ; and that publishers would more often be willing to undertake such works, if there were a reasonable prospect of seeing the cost of their ventures returned. He thought that pub-

<sup>1</sup> *The Higher Study of English* (Houghton, Mifflin & Co.), pp. 95-6.

lication might be much facilitated if a Concordance Society of, say, a hundred members, could be sure of an annual income of perhaps five hundred dollars, which might be devoted, under the direction of an Executive Committee, to the providing of subventions toward bringing out such concordances to English writers as might be deemed worthy. With this end in view, the matter has been mentioned to individuals of his acquaintance and mine, among such as could be easily reached, with the result that some thirty persons have signed the following pledge :

'If a hundred persons can be found to subscribe an equal amount, I promise to subscribe five dollars a year towards the maintenance of a duly organized Concordance Society, the object of which shall be to assist, by means of subventions, in the publication, but not in the preparation, of such concordances to English authors as shall have been approved by a committee of such Society, it being understood that the first annual payment shall not be due until such Society shall have been organized, and that subscribers will be under no obligation to purchase the concordances which may be issued.'

Considering how few people have been approached, it seems not unreasonable to hope that at least a hundred members for a Concordance Society might be found if an organization could be effected. To this end I would present for discussion the following draft of a constitution for such a proposed Society, in the hope that the project will commend itself to those who are present, and that an organization may be brought to pass before the meeting of the Association is over :

#### CONSTITUTION.

##### I.

This Society shall be known as The Concordance Society.

##### II.

Its purposes shall be to provide subventions toward the publication of such concordances and word-indexes to English writers as shall be considered sufficiently meritorious and necessary ; to formulate plans for the compilation of such works ; and to assist intending compilers of such works with suggestion and advice.

##### III.

The officers shall consist of a President, a Secretary, and a Treasurer, to be elected at an annual meeting of the Society, which shall be held in conjunction with the meeting of the Modern Language Association of America. The three officers named, with two additional members also to be elected annually, shall constitute the Executive Committee of the Society, whose duty it shall be to decide upon the concordances which shall receive subventions, the amount of the subvention in each case, and the terms upon which the subvention shall be granted.

##### IV.

Any person may become a member of the Society upon payment of the annual dues, which shall be fixed at five dollars, and payable on May 1 of each year. From the sum thus accruing, the necessary expenses of the Society shall be defrayed, and the subventions provided. The accounts shall be submitted by the Treasurer at the annual meeting of the Society.

##### V.

This Constitution may be amended by a two-thirds vote of the members present and voting at any annual meeting of the Society, provided that a notice of the proposed amendment shall have been mailed to members at least one month before the date of such annual meeting.

#### MARLOWE, FAUSTUS 13. 91-2.

Professor Tupper's suggestion, in *Modern Language Notes*, for March, 1906, that Marlowe's well-known lines,

Was this the face that lancht a thousand shippes ?  
And burnt the toplesse Towres of Ilium ?<sup>1</sup>

with which he compares *2 Tamb.* 2. 4 and *Troil. and Cress.* 2. 2. 81-2, bear a certain resemblance to a passage in Lucian's Eighteenth Dialogue of the Dead, is worthy of consideration, though perhaps the resemblance is a little less striking if one compares the newer version by the Fowlers (Clarendon Press, 1905). Here the passage stands :

<sup>1</sup> So in ed. 1604.

*Her.* This skull is Helen.

*Me.* And for this a thousand ships carried warriors from every part of Greece; Greeks and barbarians were slain, and cities made desolate.

*Her.* Ah, Menippus, you never saw the living Helen, or you would have said with Homer,

Well might they suffer grievous years of toil  
Who strove for such a prize.<sup>2</sup>

But the connection between Helen and the 'thousand ships'—the total in Homer is 1186—might have been derived by Marlowe from a variety of sources. Thus, for example, he might have found it in Chaucer, *Tr. and Cr.* 1. 57–63 :

It is wel wist how that the Grekes stronge  
In armes with a thousand shippes wente  
To Troyewardes, and the citee longe  
Assegeden neigh ten yeer er they stente,  
And, in diverse wyse and oon entente,  
The ravisshing to wreken of Eleyne,  
By Paris doon, they wroughten al hir peyne.

Or it might have come from the Ovidian imitations by the fifteenth-century Angelus Quirinus Sabinus (*Ep.* 3. 74–77), an argument being the word *facies*. Paris is speaking to CEnone :

Et magnos, video, cogit mihi rapta tumultus,  
Armateque petunt Pergama mille rates.  
Non vereor belli ne nos sit causa probanda :  
Est illi facies digna movere duces—  
Si mihi nulla fides, armatos respice Atridas.

A possible source would be Ovid, *Met.* 12. 5–7 :

Postmodo qui rapta cum conjugi bellum  
Attulit in patriam ; conjurataque sequuntur  
Mille rates gentisque simul commune Pelasgæ,

or even Orosius 1. 17. 1 : 'Raptus Helenæ, conjuratio Graecorum, et concursus mille navium.'

If we turn to the Greek, we might think of the (Pseudo-?) Euripidean *Rhesus* (260–261) :

Lay it in Helen's hands—the head of her kinsman who  
worked us woe,  
Who sailed to the strand of Troy's fair land with a  
thousand keels ;

but better still is Euripides, *Androm.* 103–6 :

No bride was the Helen with whom unto steep-built  
Ilium hasted  
Paris ;—nay, bringing a Curse to his bowers of espousal  
he passed,  
For whose sake Troy, by the thousand galleys of Hellas  
wasted,  
With fire and with sword destroyed by her fierce battle-  
spirit thou wast.

<sup>2</sup> Cf. *Il.* 3. 156–7.

As for the 'thousand ships' of the Grecian fleet, mentioned without allusion to Helen, they are found as early as Aeschylus (*Agam.* 45). He is followed by Euripides, *Iph. Taur.* 9–10, 140 ; *Iph. Aul.* 172–4 ; *Orest.* 352–3. In Latin literature there are Varro, *R. R.* 2. 1 ; Virgil, *AEn.* 2. 197–8 ; 9. 148–9 (allusion) ; Propertius 2. 26. 38 ; Ovid, *Met.* 12. 37 ; 13. 93, 182 ; *Her.* 13. 97 ; Seneca, *Tro.* 27. 274, 708–9, 1008 ; *Agam.* 430 ; Sabinus (also above), *Ep.* 1. 106. And this list is not complete.

Coming to the second line of the couplet, we might think of Virgil, *AEn.* 2. 624–5 (cf. for the lofty towers vv. 460 ff.) :

Tum vero omne mihi visum considere in ignis  
Ilium, et ex imo verti Neptunia Troia,

with the fine simile which follows. See, however, Spenser, *F. Q.* 3. 9. 34. 3–4 :

And stately towres of Ilion whilome  
Brought unto balefull ruine . . . .

and 35. 1–5 :

Fayre Helene, flowre of beautie excellent,  
And girlond of the mighty conquerours,  
That madest many ladies deare lament  
The heavie losse of their brave paramours,  
Which they far off beheld from Trojan toures.

Shakespeare's context for his line is worth a moment's consideration. The passage is (2. 2. 77–83) :

And, for an old aunt, whom the Greeks held captive,  
He brought a Grecian queen, whose youth and freshness  
Wrinkles Apollo's, and makes pale the morning.  
Why keep we her ? the Grecians keep our aunt.  
Is she worth keeping ? why, she is a pearl  
Whose price hath launched above a thousand ships,  
And turned crowned kings to merchants.

This no doubt goes back, eventually, to Dares, chap. 3 ff. Hesione, Priam's sister, had been carried away by Telamon. The Trojans demand her return, but in vain. Thereupon Paris is sent with a fleet against Greece, but merely abducts Helen.

I subjoin a few scattered sentences from Dares : (3) Telamon primus oppidum Ilium intravit ; cui Hercules virtutis causa Hesionum Laomedontis regis filiam dono dedit. . . . (4) Telamon Hesionam secum convexit. Hoc ubi Priamo nuntiatum est, patrem occisum, cives direptos, prædam avectam, Hesionem sororem dono datam, graviter tulit tam contumeliose Phrygiam tracta-

tam esse a Graiis. . . . (5) Antenor, ut Priamus imperavit, navim condescendit, et profectus venit Magnesiam ad Peleum. . . . Antenor dicit ea quae a Priamo mandata erant, graios postulare ut Hesiona redderetur. . . . Peleus . . . jubet cum de finibus suis discedere. . . . (9) Posthæc Alexander in Græciam navigavit. . . . (10) Fanum invaserunt, Helenam inviolatam eripiunt, in navem deferunt. . . . Interea Alexander ad patrem suum cum præda pervenit, et rei gestæ ordinam refert. (11) Priamus gavisus est, *spe-rans Græcos causa recuperationis Helenæ sororem Hesionam reddituros.*

ALBERT S. COOK.

*Yale University.*

#### ANCIENT WORDS WITH LIVING COGNATES.<sup>1</sup>

##### (1) Skr. *skonīś*: Latin *hūmānus*.

This word, defined in the smaller Petersburg lexicon by (1) schaar, menge, gefolge, dienerschaft and (2) die erde, land, lacks, according to Uhlenbeck, a satisfactory explanation. For its second signification an explanation lies to hand. Latin *humus* 'ground' is now universally regarded as a cognate of Skr. *ksāś*, from a base variously written as (1) *ȝ̄hom*, (2) *ghzem*, and (3) *ghsōm* | *ghsem* | *ȝh(s)m* by Uhlenbeck, Walde and Prellwitz (s. v. *χθών*) in their lexica. For *ksonīś* I write a base *ȝhsow*, extended by a suffix *nay* (with *ay* from *āy*, see Collitz in *BB. XXIX*, 81 fg.). Latin *hūmānus* comes from the same base, extended first by the suffix *mā(y)*, and second by *no*. For the suffix variation cf. Skr. *pānīś* and Latin *palma* 'palm.' For the late literature and untenable theories regarding *hūmānus*, see Brugmann in *IF. XVII*, 166 fg., and Prellwitz in *BB. XXVIII*, 318. The vowel-color of *humus* may be due to original *u* (from *ȝhsu-mos*), or be a Latin infection from *humanus*.

How are the bases *ȝhem* and *ȝhsow* to be correlated? Just as *treme* (Lat. *tremit*), *trepe* (Lat. *trepidus*), *trese* (Skr. *trásati*); more nearly as

*dreme* and *drewe* in Skr. *drámati*, *drávati* (see Brugmann, *Kurze vgl. Gram.*, § 367).

It remains to account for the sense of menge, schaar. Have we a sort of collective, 'humanitas?' or shall we resolve the base *ȝhsow* into a simplex *ȝhes*, to which various determinatives have been affixed?

##### (2) Skr. *sahásram*, *χέλλιοι*, Latin *mīlia*.

The base *ȝhes* 'swarm, multitude' has also been found for these words. The *sa-* of *sahásram* has been interpreted as 'one,' and I was myself the first to explain *mīlia* as a cognate, from *sm̄ + hīlia*, with the phonetics, not of *tantosyllabic -mh-* but of *heterosyllabic m-h*, with felt composition.<sup>2</sup>

I no longer believe that *mīlia* certainly belongs with *χέλλιοι*. It might be derived from *sem* 'one' (why not *sem* 'together?') as *σμῆνος* 'swarm'

<sup>2</sup> It pleased Sommer in *IF. XI*, 323, to gird at this explanation, in favor of his postulated *sm̄ ȝzhī*, which seems not to have met favor outside of his personal circle of friends. At any rate, Prellwitz and Kluge in their lexica (s. vv. *χέλλιοι* and *tausend*) pass it by. This manner of speech seems the stranger, because *ibid. XI*, 8 he accepted Thurneysen's explanation of the *-nf-* of *inferi* as due to an analogical feeling for composition, a sort of 'recomposition' by analogy. Of course we do not know how far the Romans had a consciousness of *sem* 'one,' but from semel, simplex and the like it is likely they had some such consciousness. It is also not impossible that primitive Italic had *(h)īlia* and *sem-(h)īlia* in use at the same time, and if *diribes* is for *dis-(h)abes*, *sem-(h)īlia* is a supposition that might be allowed even to those not ignorant of the history of the Italic dialects. If I now accepted the correlative of *mīlia* with *sahásram*, I should still say that we cannot prove *ȝzhī* from *mīlia* and nothing else; and should still believe that *sem-(h)īlia* was liable, because of the pull of the historic Latin accent, to reduction to *sm-(h)īlia*. This I believe, because *sacēna* is old sacred Latin for *scēna*, and because the historic accent caused consonant shortening in *mamilla* alongside of *mamma*, and vowel shortening in *conscrillo* beside *scribo*. [Stoltz, *Lat. Gram.*, § 40.3, gives the pair *mūto*, *mütōniatus*]. In such cases 'recomposition' or 'rederivation' are always active forces, and the sporadic occurrence of such changes is due to the interference of the psycho-phonetic laws. In any language with a stress accent there must be some pull of the accent, and the "Schwundstufe" of the primitive speech, due to this accent, could not be uniformly carried out to suit the schematic gradation series, because words are rarely so far reduced as to lose touch with their cognates: I refer to such phenomena as Skr. *sannás*, ptc. to sad.

<sup>1</sup> I have not thought it necessary to print Romance forms of the Latin words treated.

(? cf. Lat. *manus* 'band') is said to be, plus a *formans* (cf. *τλη* 'troop,' if from *wislā*); or still better from *s(e)m* 'together' + *i-s-li* (*ey-s-li*) : then (*s)mille* would mean 'a going together,' whence 'troop,' and (*s)milites would mean 'comites, troopers.' Thus *mille* is cognate with *δμ-ιλος* 'company': for *mille* but *milia*, note *δμλος* but Aeolic *δμλλος*. Prellwitz tentatively suggests that *δμ-ιλος*, not *δμλος*, may be the proper division, and compares Skr. *sa-mayás* 'a coming together': he might later have explained *δμοίος* 'zusammen-treffend, encountering,' with hostile sense, as quasi \**sameyas*.*

It is not certain, either, that *sahásram* and *χέλλιοι* belong together. Perhaps *sahásram* means 'the big hundred' (cf. Kluge, *Woert.*, s. v. *tau-send*, and Miss Stewart in *BB.* xxx, 242, note 2) and belongs with *sáhas* 'might.' But if we maintain the correlation of *χέλιοι* and *sahásram*, it may be that we should posit compounds like \**εννέ-έχειλοι*, \**δεκ-έχειλοι* (for the retention of the rough breathing cf. the phenomena mentioned by Brugmann, *Gr. Grammar*, §§ 83. 2; 105. 1), whence, by recomposition, *έννεάχειλοι*, *δεκάχειλοι*. [Assuming \**έχειλο-* (or even \**έχειλο-*) and -*χειλοι*, it would be no wonder if the interpretation *one thousand and -thousands* became fixed in mind and that *έ-* (or even *έ-*) was then analogically picked up by *έκατον*; *έκατον* might, however, come direct from \**ένκατον*, along the physiological lines stated in Brugmann, *op. cit.*, § 57, 8, especially if we take into account the phonetics whereby common phrases are greatly compressed; *e. g.*, French (*ma)msel*, Eng. *bymby* (= by and by)].

If we retain the cognation of *χέλλιοι* and *sahásram*, it would seem desirable to establish a root *għes*. This may perhaps be inferred from the following, in which *għes*, with the sense 'ferit; urget, premit,' seems to lurk; Skr. *sa-hásram* 'co-press, co-swarm,' *χέλλιοι* 'press, throng,' Slavic *žesto-* 'durus' (*i. e.*, stipatus, pressus).

(3) Skr. *hastás* 'hand'; Lith. *pa-žastis* 'achselhöhle.'

To the base *għes-* we might also refer Skr. *hástas* 'hand,' *ā-yoστός* 'hollow of the hand, palm,' Lith. *pa-žastis* 'achselhöhle'; *ā-yoστός* would mean 'im-pressus,' or, if for \**ā-yoστός* 'compressus,' *i. e.*, the solid part of the hand

below the split fingers; the definition 'impressus' better suits *pa-žastis*, but whether 'impressus' or 'compressus' be the definition, a from *m* explains why we have *γ* and not *x*; in Skr. *hástas* either the sense 'palma' has been generalized to 'manus,' or *hástas* means 'id quod ferit.' Lat. *hasta* 'telum quo feritur' and (glossic) *harit* 'ferit' invite identification with this group. If so, we must write our root *għes*, with a grade *għes*. Then with *harit* 'ferit, pavit' we may associate the Slavic base *žas-* 'facit ut paveat.' Writing the base as *għe(y)s* lets us bring together Gothic *usgaisjan* 'erschrecken' and O. Bulg. *žasiti* 'schrecken': here also *haeret* 'catches, is caught, sticks, lingers' (see for the semantic development the author in *An. J. Phil.* xxvi, 180; 191, note 4), and Celto-Latin *gaesum* 'hasta.' A further grade-form *għo(w)s* appears in Lat. *haurit* 'strikes; sheds, spills' (see for the meaning Thurneysen in *KZ.* xxviii, 157). He who remembers that Lat. *cædit*<sup>3</sup> 'strikes, cuts,' belongs with English *sheds* 'spills,' can easily account for the prevailing sense of *haurit*. [For the further sense of 'drinks, quaffs,' I think of English *drains* 'empties, drinks up'; for the alternation *ē(y)* | *ō(w)* see the author, *op. cit.*, xxv, 371.]

I do not connect Lat. *hostit* glossed by 'ferit' with *għes*, for the reason that I shall undertake in another connection to prove that *hostit* is a Latin denominative to *hostis*.

#### (4) Latin *hostis*, *έρως* 'guest-friend.'

I have never believed any confidence could be put in the cognation of these words until the following explanation of them suggested itself to me.

<sup>3</sup> When Walde, lexicon, s. vv. *cædo* and *scindo*, declares that both vocalism and meaning demand their separation, I cannot follow him: *cædere* means 'schlagen,' of course, but so does *κβπτειν*, and yet both mean 'secare,' just as we might expect from the condition of the neolithic age (see this author, *l. c.*, xxv, 388). Granted that *scindit* prevailingly means 'findit' and *cædit* 'secat,' yet Lucretius's (l. 533) *findi* in *bina secando* lets us catch sight of the primitive conditions when the neolithic man was chipping flints. As to the conflict in vocalism, when Walde admits that *scindit* may be an extension from the base *skħe(y)*, he gives his entire case away, for so may *cædit*.

If we go a step further than the theories now obtaining, we may divine back of the preposition  $\xi\zeta$ , Latin *ex*, a form *eghes* (or *eghos*) that either was or functioned as an adverb (gen.-abl.).: see the lexica of Prellwitz and Walde, s. w.,  $\xi\zeta$ , *ex*, *egeo*. I explain *hostis*, defined as 'extraneus, peregrinus' rather than as 'guest-friend,' as from *eghos-stis* 'out-stander' (with *-stis* as in *testis*, from *ter-stis* 'third-stander,' see *Class. Rev.* xx, 255). In  $\xi\epsilon\nu\zeta\sigma$   $\xi$  is all that remains of the doubly reduced *eghes*,<sup>4</sup> and I divide  $\xi\epsilon\nu\zeta\sigma$  'extra-inhabitans,' explaining *-nu\zeta\sigma* as from the preposition  $\epsilon\nu + \zeta\sigma$ , a root-noun to *wes* 'to dwell,' meaning 'in-habitans.' The *es*-stem we should expect in *-nu\zeta\sigma* has given way to the *o*-stem, but of this phenomenon there are many examples in Sanskrit compounds (cf. Wackernagel, *ai. Gram.*, II, § 41, b. a). The same variation is found in  $\ddot{\alpha}\gamma\gamma\epsilon\lambda\sigma$ , Skr. *āngiras-* 'messenger,' for which no very convincing etymology has been found. I suggest that *āngiras-* is a compound of *an-* (cf. *āvā*, *āv-*) + *-griras-*, dissimilated to *-giras-*, a derivative of *jṛāyati* 'goes, rushes.' This leaves us in some difficulty with the *ε* of  $\ddot{\alpha}\gamma\gamma\epsilon\lambda\sigma$ , unless we should assume that in an inflectional stage  $\ddot{\alpha}\gamma\gamma\epsilon\lambda\epsilon\sigma$  it was assimilated to the following *ε*.

#### (5) German *gabel*, Latin *habet*.

A little excursion into Mexico this summer brought to my attention the word *tenedor* 'gabel,' from *tenger* 'tenere, habere,' and made me wonder if *gabel* and *habet* were cognates. The idea, I find, is not new, but the parallel of *tenedor* and *tenger*, so far as I know, has not been advanced in this connection. I do not think that *gabel* was developed when the meaning of the base was 'to have,' nor even 'to hold,' but in the earlier stage when the sense was 'to seize.'

#### (6) Latin *tenet*.

The current examples in the handbooks for the treatment of the *kp*-sounds give *s*- as the Latin representation of *kp*- . None of the examples is convincing, the most so being *sitis* 'thirst' and *situs* 'decay, mould.' Lat. *tenet* 'holds, has' looks very like a cognate of *κτάειν*, same mean-

<sup>4</sup>[Pott, *Etym. Forsch.*, II, 1, 363, also found  $\xi\zeta$ - in  $\xi\epsilon\nu\zeta\sigma$ . Proof-note.]

ings, *κτῆμα* 'possession,' from a base *kpe(y)*. In this case there is no necessary conflict of *t*- with *s*-, for in the words *sitis* and *situs* the succession *p-t* in successive syllables may have worked a dissimilating influence upon *p*.

EDWIN W. FAY.

*University of Texas.*

#### SOME FAUSTUS NOTES.

It has been very truly said that there is not, in the history of modern comparative literature, a figure so well known as that of Faust.

From the various references to Faust in the works of his contemporaries we can trace the career of that remarkable man from 1505 to 1538 with considerable accuracy and completeness, while the date of his death is approximately established by a statement in the writings of Johann Gast who, in 1548, spoke of Faust as being then dead. The 1592 Dutch translation of the German *Volksbuch* makes bold to give the exact night in which he was snatched away by the devil, viz., October 23, 1538. The English *Wagner Book* (1594) gives it in the more general terms of "An. 1540." If to these references concerning the historical Faust we add those pertaining to the literary character of Faust, we find that during the period from 1587 to 1777 comparative literature contains no less than two hundred and seventy-eight references to this remarkable personage.<sup>1</sup>

Among the numerous problems connected with the study of the Faust story is that which bears upon the origin of the name John Faustus.<sup>2</sup> Without entering upon a discussion of this question, the writer would call attention to the fact that the name by which Trithemius, Abbot of Spanheim, designates the real, historical Faust is "Magister Georgius Sabellicus Faustus Junior," and this appellation, the learned Abbot says, is the one which Faustus himself gives as his true name.

<sup>1</sup> See Tille, *Die Faustsplitter in der Litteratur des 16. bis 18. Jahrh.*, Berlin, 1900.

<sup>2</sup> See the able article, "Faust and the Clementine Recognition," by Dr. E. C. Richardson in vol. VI of *The American Society of Church History*.

The next historical document in point of time which contains a reference to Faust is the account book of the Bishop of Bamberg for the year 1519-1520; but in this book he is referred to simply as "Doctor Faustus ph[ilosoph]o." In 1529, however, the "Protokoll der aus Ingolstadt Verwiesenen" recorded him as "der sich genannt Dr. Jörg Faustus von Heidelberg." Camerarius (1536), Begardi (1539), Meusel (1540), Gast (1548), and several other writers of this period mention Faustus but only by his last name. The name John (Joannes) first occurs in the "Locorum communium collectanea : A Johanne Manlio per multos Annos, pleraque tum ex Lectionibus D. Philippi Melanchthonis," etc. (1563), in which Melanchthon states : "Noui quendam Faustum de Kundling, quod est paruum oppidum, patriæ meæ vicinum. . . . Ante paucos annos idem *Ioannes Faustus*," etc.

This passage is a significant one, because the author of the English *Wagner Book* (1594) abandoned the statement in his model text, the English *Faust Book*, that John Faustus was "borne in the town of Rhode, lying in the Prouince of Weimer in Germ[anie],"—and quotes in its stead the words of John Wier, who is repeating Melanchthon's statement that the man was "John Faustus born at Kundling."

The above mentioned passage from Melanchthon is interesting for this reason also, namely, that in it occurs the first mention of the dog which was wont to follow Faustus about.

This new element in the Faustus story was undoubtedly borrowed from the stories relating to Cornelius Agrippa. He was always accompanied by two black dogs, (and by 1566 it was reported that Faust also had "zween Hund, die waren Teuffelen").<sup>3</sup> Curiously enough, no dog appears either in the German *Volksbuch*, the English *Volksbuch*, or in the English *Wagner Book*, although in the latter work one of Faust's attendants (Wagner) is accompanied by an ape.

In 1570 the name Doctor *George* Faustus crops up again, but that is its last occurrence. The next most interesting document is the *Chronica von Thüringen und der Stadt Erfurth*, written in 1580, but describing the events of the year

<sup>3</sup>See Manlin's *Loc. Com. Deutsch.*

1550. The reader will recollect that in both the English and the German *Faust Books*, Faust writes out his compact with the devil in his own blood. It has been supposed<sup>4</sup> that this element in the Faust story first appeared in the 1587 German *Volksbuch*; but in the above-mentioned Erfurt chronicle, the historian relates as a matter of fact how a certain Dr. Klinge, who was then alive in Erfurt, had once paid a visit to Doctor Faustus for the purpose of turning him from his evil ways and converting him to Christianity. Doctor Faustus answered him, however : "Ich hab mich aber so hoch versteigen, und mit meinem eigenen blut gegen dem Teufel verschrieben, dz ich mit leib und Seel ewig seyn will : wie kan ich denn nu zurück ? oder wie kan mir beholfen werden ?"

Here, then, and not in the German *Volksbuch* of 1587, or in the English of 1592, occurs the first mention of the compact written in blood, between Faust and the devil.

It is a matter of literary history that the *Stationer's Register* contains an entry for February 30, 1589 (not 1588 as it is often quoted), relating to the licensing of a "ballad of the life and deathe of Doctor FFaustus, the great Cunngerer," and this entry has hitherto been regarded as the earliest reference in English literary history to the story of Doctor Faustus. The present writer would call attention, however, to the fact that as early as 1572, Ludwig Lavater's *Von Gespansten* (1569) appeared in English, under the title, "Of ghostes and spirites," and on page 170 of the second part are the words, "what strange things are reported of one *Faustus*, a German, which he did in these, our days, by inchauntments?" This was seventeen years before the entry of the Faust ballad, and twenty years before the appearance of the English *Faust Book*.

Tille<sup>5</sup> records no less than twenty-two references to Faust, in English literature between the years 1594 and 1694. The present writer would add thereto the following *Faustsplitter*.

In the *Epigrams by J. D.*<sup>6</sup> occur two skits

<sup>4</sup>See Richardson, *Faust and the Clementine Recognitions* (cp. above, p. 39, note 2).

<sup>5</sup>Tille, *Faustsplitter* (cp. above, p. 39, note 1).

<sup>6</sup>These epigrams by Sir John Davies appeared in manuscript as early as 1596-1598. See Malone's edition of *Marlowe's Works*, page xxxix.

entitled *In Faustum*, which refer to the deeds of the famous conjuror. In Jonson's *Tale of a Tub*, act iv, scene 5, are the following lines :

*Puppy.* "My name's Ball Puppy, I have seen the devil among the straw. O for a cross ! a collop of Friar Bacon, or a conjuring stick of Doctor Faustus ! spirits are in the barn."

An interesting passage is found in Jonson's *Staple of News*, act iv, scene 2, where Gossip Tattle remarks : " My husband, Timothy Tattle, God rest his poor soul ! was wont to say, *there was no play without a fool and a devil in't*," an allusion, no doubt, to that pleasing episode in the Interludes which always appealed to the "hobnailed spectator," when the fool used to get up onto the devil's back and "beat him with his coxcombe till he rore." The passage quoted above from the *Staple of News* is most suggestive of a scene in the English *Wagner Book* (1594)<sup>7</sup> where Faustus, after punishing a certain knight, "reard him vp vpon his feete, & then got vpon his backe, and so rid twice about the Chamber." In this same scene of the *Staple of News* (act iv, scene 2) is the curious expression, "would have made a horse laugh," and that phrase occurs for the first time, so far as is known, in the English *Wagner Book*, chapter 6.

Another reference to Faust which Tille has omitted is found in Shadwell's comedy, *The Sullen Lovers* (1688), where Sir Positive-At-All remarks : "Why I will discover lost spoons and linen, resolve all horary questions, nay, *raise a devil with Doctor Faustus himself*, if he were alive."<sup>8</sup>

The last reference which the present writer has to add to Tille's *Faustsplitter*, is found in *Punch's Petition to the Ladies*, where the following lines occur<sup>9</sup> :

"The Gothic rage of Vander Hop  
Has forced away our George and Dragon,  
Has broke our wires, nor was he civil  
*To Doctor Faustus nor the Devil.*"

<sup>7</sup> Chapter 23.

<sup>8</sup> Mountfort's farce of *Doctor Faustus* had just then come upon the stage, and Shadwell's brother-in-law, Jevon, played one of the leading parts.

<sup>9</sup> See Hedderwick, *Doctor Faust*, London, 1887, page xxviii.

To record the allusions in comparative literature during the past two centuries to the Faust story would require more space than this article admits. The interest of both scholars and lay readers in the story continues to-day, however, to be almost as great as it was in the seventeenth and eighteenth centuries.<sup>10</sup> The writer would like, in closing, to refer to the German tales of Heinrich Zschokke (published collectively in 1828), especially to his fascinating story *Der tote Gast*, in which is evident the influence which the Faust story had upon the author of that tale. It is probably a mere coincidence that Zschokke chose the name "Herbesheim" for the village in which the scene is laid, and had no thought in mind of "Heripolis"—the place where Tritheim met Faustus. It is rather significant, however, that the figure of "Der tote Gast" himself, and the manner in which his victims met their death at midnight, "den Hals umgedreht," corresponds exactly to the description of Faust and the manner of his death as Melanchthon relates it. "Media nocte domus quassata est. Mane, cum Faustus non surgeret, et iam esset fere meridies, hospes— inuenitque eum iacentem prope lectum *inuersa facie*, sic a diabolo interfectus." The last evidence of the Faust story's influence in the tale of *Der tote Gast* appears when the character Herr von Hahn remarks to himself in surprise at the terror which his appearance has created in the minds of the common people of Herbesheim, "Hält man mich denn für den zweiten Doktor Faust ?"

ALFRED E. RICHARDS.

Princeton University.

#### ADD. MS. 34064

AND SPENSER'S *Ruins of Time AND Mother Hubberd's Tale.*

This ms. is described in the *Dict. of National Biography* as follows :—"A 17th century manu-

<sup>10</sup> An illustration of this is found in the desire of German students at Heidelberg in 1903 to give a performance of Marlowe's *Doctor Faustus*, which they did represent most successfully.

script of verse by various authors of the 16th and 17th centuries (in the possession of Mr. F. W. Cossens), contains transcripts of many of Breton's poems, some of which were printed in *England's Helicon*, others in *Arbor of Amorous Devices*, 1597, and one *Amoris Lachrimae* for the death of Sir Philip Sidney in Breton's *Boure of Delight*, 1591. There are also some thirty short pieces fairly attributable to Breton which do not appear to have been printed in the poet's life time : they were published first by Dr. Grosart." The fly-leaf has the following :

And in the Strand } 1596  
Anthonie Babington }  
of Warrington  
Roger Wright  
M[anu] M[ea]

Roger Wright me possidett ex dono Hererice  
frater meo.

The British Museum catalogues the collection under Nicholas Breton's Poems ; but this is a little misleading as there are in addition to a number of poems known to have been composed by Breton, selections from two of Spenser's poems, *The Ruins of Time*, and *The Mother Hubberd's Tale*, besides several whose authors so far have not been identified.

Of the poems which this collection contains the following have been assigned by Dr. Grosart to Breton. Those that appear in *England's Helicon* or *Arbor of Amorous Devices* are indicated by the initials of these two collections.

- Ff. 2. a. *To Elizabeth.*
- b. *A Pastoral.* E. H.
- 3. a-b. Three Sonnets [two of which are given below].
- 4. a. "Never think upon anoye."
- 5. a. "If beautie did not blinde the eies."
- 5. b. "A discontented minde." A. A. D.
- 6. a. "What Fate decreed."
- 6. b. "The fields are grene."
- 7. a. "Oh eyes, leave off your weeping."
- 7. b. A Sonnet. A. A. D.
- 8. a. *Phillis and Corydon.*
- 8. b. "Fair, fairer, thou the fairest."
- 9. a-b. *Choridon's Dreame.*
- 10. a. *Choridon's Supplication.*
- 10. b. 11. a. *Sir Philip Sidney's Epitaph.*
- 11. b. *A Shepherd's Dream.* E. H.
- 12. a-b. *Love Dead.*
- 13. a. *Faithful unto Death.*

- 13. b. *Transitoriness* [so called by Dr. Grosart].
- 14. a-b. *An Epitaph on the Death of a Noble Gentlewoman.* A. A. D.
- 15. a-b. "Upon a daintie hill sometime."
- 16. a. *Phillida and Coridon.* E. H.
- 16. b. "At my heart there is a paine."
- 17. a. "A prettie Fancie." A. A. D.
- 17. b. *Astrophel his song of Phillida and Coridon.* E. H.
- 18. a. Sonnet. A. A. D.
- 18. b. "In time of yore where Sheppds dwelt."
- 19. a. In praise of his mistress. A. A. D.
- 19. b. *Quatuor Elementa.*
- 20. a. A sonnet upon this word in truth spoken by a lady to her servants.
- 20. a. Another upon the same subject.
- 20. b. Sonnet.
- 21. a. "Some men will say there is a kind of muse."
- 21. b. "Oh that desire colde leave to live that long hath looked to die."
- 22. a. "If heaven and earth were not bothe fullie bente."
- 22. b. "When authors wryte God knows what thinge is true."
- 23. a. "All my senses stand amazed."
- 23. b. "All my witte hath well enwrapped."
- 24. a. "Will it never better be."
- 24. b. "Pause awhile my prettie muse."
- 25. a. "Look not to longe."
- 25. a. "Perfeccon peerless virtue without pride."
- 25. b. "Poure downe poore eyes the teares of true distress."
- 25. b. "Choridon unhappie swaine."
- 26. a. The same sonnet as on 3. b., but not as good a copy.

There is one poem in the series that has not been ascribed to Breton, the one on ff. 4. b. It is signed Edward Spenser, and the handwriting of the signature differs from that of the poem. It can hardly be a poem by Spenser, but as a curiosity I give it entire :

From the heavnes there hath descended  
by the heavenlie powres defended  
of the highest powres appointed  
w<sup>th</sup> most hollie oyle annoyned  
Such an Angell suche a Queene  
as the world hath never scene  
Dulce, Pura, cara, Bella  
farre above Astrophilis Stella  
faire above all faire as far  
as the sonne a little starre  
Oh what eyes can stande before her  
And their hartes doe not adore her  
Oh that I might once but see  
this sweete sunne to shine on me  
fer w<sup>ch</sup> sunne so sweete and faire  
not the sunne amidd the aire  
But on earthe that shineth here

whom the heavnes houlde so deare  
praye with the poore Philosopher  
unto the highe astronomer  
that gnyde the sunne, the moone e starres  
in welthe, in woe, in peace and warres  
So to preserve her heavenlie grace  
that we maie joye to see her face  
And all poore creatures woe begon them  
May have that sunne to shine upon them.

EDWARD SPENCER.

After Ff. 26. a. comes a blank page. The handwriting, which up to this time has been similar in general characteristics—probably that of one person—now becomes much more regular. At Ff. 41 we go back to the handwriting of the earlier part of the book. From Ff. 55 on the handwriting is of a considerably later date, and the subjects show that it was written about the middle of the seventeenth century.

The subjects of the poems from Ff. 27–55 are as follows :

- 27. a. *The Seyrmish betwext Reason and Passion.* [A Morality Masque].
  - 27. b. Sonnet. "An old man fallen in love with a younge maiden."
  - 28. a. Another on the same subject.
  - 28. a. Sonnet. "Transformed in shew but more transformed in mynd."
  - 28. b. Sonnet, "In vaine myne eies your laboure to amend."
  - 28. a. Another. "Over these brookes (thinking to ease myne eies)."
  - 29. The answer to ye former verses.
  - 29. "What tonge can her perfections tell."
  - 31. a. Selection from *Ruins of Time*.
  - 33. a. Another from *Ruins of Time* (two stanzas).
  - 33. a. "Another." A poem of 30 lines beginning—"My heavie eyes, still fixed on the grunde,  
My tyred hands upp thrown unto the skies."
  - 33. b. Selection from *Mother Hubberd's Tale*, here misnamed *The Ruins of Time*.
  - 35. b. Two poems on the Flour de Luce in Oxford.
  - 36. a. *A Libel*.
  - 40. b. *Tandem*.
- "At length comes oft to late  
And if stands doubtful ever."

This poem ends abruptly. Ff. 41 is blank.

- 41. b. *Breton's Amoris Lachroniae*.
- 47–55. *Breton's Divinitie*. A. A. D.

One point of very great interest in this collection lies in the fact the selections from Spenser's poems in places give us readings that differ from

that of the printed text. We know that the poet did not superintend the publication of the *Complaints*, in 1591 (entered Dec. 29, 1590), in which the *Ruins of Time* and the *Mother Hubberd's Tale* appeared. The popularity of the *Fairie Queene* had made any poem which bore the Spenser mark valuable for publication, and hence we find William Ponsonby gathering together all the shorter poems he could lay his hands on, and publishing them under the general title, *Complaints*. Many of these poems, as we know, and as was the custom in those days, had long been circulating in ms. form ;<sup>1</sup> for example, of the *Mother Hubberd's Tale*, Spenser himself says in his dedication of it to Lady Compton, "which having long sithens composed in the raw conceipt of my youth." The fact that the author did not superintend the publication of these poems makes any ms. version of them valuable. And that here we have a copy of a ms. version that antedates the printed version we can have but little doubt, for the variances from the latter can hardly be explained upon any other basis.

Only those portions of the *Ruins of Time* are copied which have to do with the Dudley family. The first quotation begins with line

"It is not long since these two eyes beheld";  
only those lines will be given that show differences from the reading of the Globe text, which in the main follows the text of 1591 edition; all variations will be found in italics.

The fourth and seventh lines of the first stanza quoted read as follows :—

And greatest ones did sue to gett his grace,  
And right and royal did his word maintaine.

The second line of the next stanza reads :—

*Of the people*, and brought foorth on a beare.

The next two stanzas of the poem are omitted, but the succeeding is a peculiar combination of two stanzas—

*He now is dead and all his glorie gone  
And all his greatness vanished to nought  
Somewhat in heaven store-house he upayed,  
His hope is faith, and come to pass his dread*

<sup>1</sup> See the general preface to the *Complaints*, The Printer to the General Reader.

*And evill men now dead buryinge never [or new] layed  
He now is gone, the whilst ye fox is crept  
Into ye hole the which the badger swapt.*

The next three stanzas are omitted. It begins again—

*He dyed and after his brother dyed  
His brother prince his noble peare*

The rest of the stanza shows no variations; in the next are these lines—

*As living and thy lost love dost deplore,  
So that whiles thou faire flower of chastitie*

The first line of the stanza that follows reads—

*Thy love shall never die, ye whilst this verse*

The fifth line of this stanza is omitted, the last line reading—

*Such grace the heavens unto thy virtue give.*

The last two lines of the stanza that follows, and the whole of the one succeeding that are omitted. It begins again—

*Ne may I let thy husband's sister die,  
That goodly ladie, she eake did spring  
Out of this stok, a famous famelye  
Whose praises I to future age doo sing,  
*And out* of her happye womb did springe  
The sacred broode of learninge and of honor  
In whom the heavens powrde all their gifts upon her.*

The last two lines of the next stanza show variations:

*With treasure, passinge all ye worlds worth,  
And heaven itself, wch brought it forth.*

In the next stanza the last three lines are omitted: the third and fourth show variations:

*Loathinge this earth and earthly slime  
fliue back too soone unto his native place.*

Only one line in the next stanza shows any variation, the fifth:

*And yt chose, that guiltless hands of enemies.*

The next stanza presents no variation, and the three that follow are omitted. The third line of the stanza beginning, "But now, more happy thou," reads as follows—

*Whilst thou, in the Elision fields so free.*

The whole of the next stanza is omitted. The sixth line of the succeeding is as follows—

*But shall in rustic darkness lie.*

Twelve stanzas are at this point omitted. There follow—

*Therefore in this behalfe happie I do reade  
Good Melibae, that hath a poet got  
To singe his livinge-praises, *deade*  
Deserving never here to be forgot,  
In spite of envye that his *deed* would spot.  
Since his disease learninge *lyeth* unregarded  
And men of arms doo wander unrewarded.*

*These two be these two great calamities  
That long ago did grieve the noble spright  
Of Solomon with great indignities,  
Who whilom was above the wisest wight.  
But now his wisdome is disprooved quite.  
ffor he that welds now, all things at his will,  
Scorns th'on the other in his deeper skill.*

The next stanza closes with this line—

*Ne live nor dead, be of the muse adorned.  
ffinis.*

There now follows a second quotation from the *Ruins of Time*, the two stanzas of the sixth "pageant." I shall give only the lines that differ from the reading of the Globe text:

*I saw two beares as white as anie snow  
Although the compast world had bene sought round.  
But what can longe abide above the grounde  
In stedfast bliss and happiness  
Was but of earth, and with her weightiness  
Upon them fell and both unwares oppress.*

Only that portion of the *Mother Hubberd's Tale* is copied which is a satire on the church, beginning on line 353. The following lines are omitted: 355, 356, 359, 360, 365, 366, 369–374, 385–389, 395, 399–402, 405–408, 413–414, 426–430, 437–445, 449–455, 459–478, 491–495, 519–520, 526. Differences in reading between that of the ms. and the Globe Edition are frequent:

Line 361. At last they chaunst with a formall Priest to  
meete

- 367. And askt license, or what Pas they had
- 375. Because that you sir, shall not us missdeeme
- 376. But, shall find us, as honest as we seeme,
- 380. As if some texte thereon, he studyngre weare,
- 382. For reade he could not, either evidence, or will,
- 383. Ne tell a written word, nor yet a letter,
- 384. Ne make a little worse, ne make it better.
- 390. But this good sir the word did follow plaine
- 391. And meddled not with controversies vaine—
- 392. All his care was, his service well to saye
- 393. And to read homilies uppon hollie-dayes.
- 394. When that was done, he might attend his playes.

398. Who noe good trade of lyfe, did entertaine  
 403. Then said the foxe, who hath *not* the world  
     tryed  
 412. And you shall for ever us your bondmen make  
 415. It seemes (*saih the priest*) yt you both are clarks  
 417. Is not that name enough to get a living  
 418. To him that hath witt of natures givinge  
 421. To Deacons, to Archdeacons, to Commissaries  
 424. Who ever envie them, (yett envie byttes neare).  
 426. Might unto some of them in tyme arise  
 432. To feed men's soules, he hath an heavie threat,  
 433. To feed mens soules (quoth he) it is not in  
     man  
 436. Eat they that list, we need do noe more  
 446. *The paines is not* soe great but verie well *yee may*  
     Discharge yre Duties, easlye everye day [not  
     in the Globe text].  
 447. *Tis not soe* great, as it was wont before  
 448. Its now a dayes, *not* halfe so straight and sore.  
 456. Nowe once a weeke uppon the<sup>1</sup> *Sabbath* day  
 467. It is enough, to doe our small devotion.  
     Unto ye sillie people that doe come to pray  
     [Not found in the Globe text].  
 468. And then to follow *on*, our merrie motions.  
 484. Much *good learninge*, one therout may reede,  
 490. Or to *some other* great one in the worldes eye,  
 496. There thou must *talk* in sober gravitie,  
 497. And seeme as *lowly* as saint Ratigunde.  
 499. And unto every *man*, doe curtesie meeke,  
 501. And *be sure not* to lachte ere longe.  
 502. But if you list, to the courte to trонge  
 504. Then must *you be disposed*, another waye,  
 505. For there *you must needs* learn to laugh and  
     to lye.  
 506. To face *and* to forge, *and keepe* companie.  
 507. To crouch to please, to be a *bedle* stocke  
 508. At thy great masters will, to scorn *and* mocke.  
 509. So mayest thou chance to mock out a benefice,  
 510. Unless thou canske [canst], *on cover* by device,  
 511. Or cast a figure for a byshopprikke  
 512. That were a prettie kind of niggling tricke,  
 513. These be the wayes, *the wch* without reward,  
 514. *Livinge* in court is gotton though full harde.  
 517. With a benevolence, *or at least* have for a gage  
 518. The *primitas* of your *fatt* personage  
 521. Doe not *you* therefore seeke *yor* living there  
 522. But of *private* persons seeke *it*, elsewhere,  
 523. Whereas thou mayest compound a better *praye*  
 528. That *fy* thy leiving *chance* for to arise  
 529. To fortie pound, *that then* thy youngest sonn  
 534. *And therin* thou mayest maintained bee,  
 535. This is the way of *them* that are unlearned.  
 538. For *learnings* sake to *livings* them to raise.  
 539. Yet manye of *them* (god wott) are driven,  
 540. To accept a benefice in pieces riven.  
 finis.

<sup>1</sup>See the same confusing of Sabbath and Sabbath in *Faerie Queene*, Book vii, Canto viii.

After this the transcriber wrote "Another," and followed it with the line,

Line 659. The Ape, himself clothed like a gentleman.

After the word 'gentleman' there is a mark that may stand for *et*, and in the right hand corner (for the bottom of the page is reached) an *and*, as though it were the first word of the next line. However, on the next page is the poem, "Upon the flower-de-luce in Oxford."

Most of the differences between the readings of the Cozens' ms. and those of the accepted edition are such as are due to the carelessness of the copyist, but a few seem to me to be certainly due to the fact that here we have a ms. copied, not from the quarto printed in 1591, but from one of the numerous ms. editions of his lesser poems mentioned by Ponsonby. This seems to be made doubly sure by the fact that in many cases the reading of the ms. is really preferable, and further by the two lines found in the ms. that are not found in the printed text.

The interesting question of the date of this ms. should next attract us; and here I am in much uncertainty. The book came into the possession of Roger Wright in 1596, and all the poems on ff. 2-26, 41-55 are probably in the same handwriting. At the bottom of f. 47 there are some words in the handwriting of the title page followed by M. M. [manu mea]. At f. 55 begins a new hand with a poem on Mr. Pim, probably a hand contemporary with the famous Puritan. Ff. 56 and 57 are occupied with "An Elegie upon the death of my deare sister M. W. [Margaret Wiseman, as we discover], who died of a feaver the 7th of January An. Do. 1653 A<sup>no</sup> Aet 18."

Ff. 27-40, in which occur these selections from Spenser's poems, are in a fourth handwriting, very regular, but not likely to be of a much later date than 1600. It may even be earlier. It looks much more like that of a professional copyist than like that of a man who took down for his own entertainment the words of such poems as pleased him. That they were not copied from the printed edition of the *Complaints* appears certain, and if from a ms. copy, it must have been from one of those mentioned by Ponsonby.

There is a further matter of interest in this ms. In the Gloss to the October Eclogue of the *Shepherd's Calender* are quoted two lines from one of

Spenser's lost sonnets—"as well sayth the poet elsewhere in one of his sonnets—

The silver swan doth sing before her dying day  
As she that feels the deepe delight that is in death."

Also in the general preface to the *Complaints* we have mentioned as one of Spenser's lost poems *The Dying Pellican*. Now the sonnets on ff. 3<sup>a</sup>, <sup>b</sup>, though they are assigned by Dr. Grosart in his 1876 edition of Breton's poems to Breton, on the ground that, as many of the poems in the ms. volume are undoubtedly Breton's, the remainder must also be assigned to him, are to me interesting as they raise the question, are they two of Spenser's lost sonnets? In both the dying pelican is mentioned, and in both occur lines that are very similar to the lines above quoted. I quote the sonnets entire :

"The pretie Turtle dove, that wth no little moane  
When she hathe lost her make, sitts moorninge all alone  
The Swanne that alwaies sings an houre before her deathe  
Whose deadlie gryves do give the grones that drawe awaie  
her breathe  
The Pellican that pecks the blud out of her brest  
And by her deathe doth onlie feed her younge ones in  
the nest  
The harte emparked cloase : within a plott of grounde  
Who dare not overlook the pale fer feare of hunters hounde  
The hounde in kennell tyed that heares the chase goe by  
And bootes wishing foote abroade, in vaine doth howle  
and crye  
The tree with withered top, that hath his braunches deade  
and hangeth downe his highest bowes, while other hould  
upp heade  
Endure not half the deathe, the sorrowe nor disgrace  
that my poore wretched mind abids, where none can waile  
my case."

"Ffor truth hath loste his trust, more dere than turtle dove  
and what a death to such a life ; that such a paine doth  
prove

The swan for sorrow singes, to see her deathe so nye  
I die because I see my deathe, and yet I can not dye.  
The Pelican doth feed her younge ones with her bludd  
I bleed to death to feede desires yt doe me never good  
My hart emparked rounde within the grounde of greif  
is so besett with houndes of hate : yt lookes for no relief  
And swete desire my dogg is clogged so with care  
he cries and dies to here delights and come not wher  
they are  
My tree of true delight, is rokde with sorrow soe  
As but the heavenes do soon helpe, will be his overthrowe  
In summe my dole, my deathe, and my disgrace is such  
As never man that ever lyvde knewe ever halfe so muche."

P. M. BUCK, JR.

*William McKinley High School, St. Louis.*

## TWO NOTES ON DANTE.

### 1. NOTE ON *Piers Plowman*, B TEXT III, 190, AND VI, 62.

*Piers Plowman*, B Text III, 190 and VI, 62 read respectively as follows :

Crope into a Kaban for colde of þi nailles.  
My cokeres and my coffes for colde of my nailles.

The line of A Text (III, 184) corresponding to the first of these lines reads *creptest* for *crope* and shows no other essential difference ; and VII, 56 of A Text, which is the prototype of B. VI, 62 has *his* for *my* throughout, with no other change. Neither line occurs in C Text.

This use of the nails to indicate the feeling of extreme cold is quite natural, but apparently just as unusual ; for I have found it paralleled in two passages only. The first is from Dante *Inf. xvii*, 85-86 :

Qual è colui c'ha sì presso il riprezzo  
Della quartana, c'ha già l'unghie smorte.

("As one who has the shivering of the quartan so near, that he has his nails already pale," Carlyle's tr.)

The second is from Shakespeare, *L. L. L.* v, ii, 915-916 :

When icicles hang by the wall,  
And Dick the shepherd blows his nail.

### 2. NOTE ON DANTE *Purg.* II, 98-99.

The passage reads as follows :

Veramente da tre mesi egli ha tolto  
Chi ha voluto entrar, con tutta pace.

("Truly, for three months past, he hath taken, in all peace, whoso hath wished to enter," Okey's tr.)

Whatever be the specific views of the various commentators as to the date of Dante's entrance upon his journey through Hell, Purgatory, and Paradise, all are agreed that it should be placed somewhere near Easter, 1300. The *three months* spoken of in the quotation above are usually taken to refer to the duration of the Jubilee of Boniface VIII.<sup>1</sup> But the decree establishing the Jubilee is dated Feb. 23, 1300 ; and so, as a matter of fact, the general period of indulgence was about six weeks ; even though the decree is retroactive.

ALLEN R. BENHAM.

*The University of Washington.*

<sup>1</sup> See Scartazzini's notes on the lines.

*SAMSON AGONISTES*, 1665-6.

Not willingly but tangled in the fold  
Of dire Necessity.

In the March number of *Modern Language Notes*, 1906, Professor Cook has compared these lines with several citations from the Greek tragic poets. Interesting though these parallels are, they seem to me to have little in common with Milton's central idea. He is writing not merely of 'entanglement in a fold,' but of 'entanglement in the fold of *Necessity*.' Now while his expression is obviously influenced by the well-known Horatian phrase, "dira Necessitas," his thought is dominated not by the Latin of Horace, but by the Grecian conception of 'Ανάγκη, which is the *leitmotif* of his Aeschylean model (compare *Prometheus*, 514 f.; Croiset, *Histoire de la Littérature Grecque*, Paris, 1899, III, 185), and which is written as large across his own tragedy as over Victor Hugo's *Notre Dame*. We must seek then, among the Greek poets, a specific reference to 'entanglement in the fold of Ανάγκη.'

In the *Thesaurus* of Stephanus I find cited only one passage similar to Milton's, and that, it is interesting to note, is not from the tragedies, but is a tragic phrase appearing in a comic fragment, the *Boutalion* of Xenarchus, preserved by Athenaeus (II, 64). This passage, ἀλούς βροτῶν πλεκταῖς ἀνάγκαις, is rendered rather freely by Yonge (Bohn Translation, I, p. 105), "taken in the net of stern necessity by hungry mortals." If, unlike Yonge, we adopt the βρόχων reading, we approach, with the added idea of "meshes," still more closely to Milton. The English poet may have known his Athenaeus in Isaac Casaubon's Genevan edition of 1597.

Now that I have seemingly made out my case, let me hasten to add that I do not believe that Milton was indebted to the Greek serio-comic passage, either through conscious or unconscious cerebration. Exact though the likeness is, it is certainly accidental. The "polypus" of Xenar-

<sup>1</sup> The editors of the fragments of Attic comedy, Meinecke (III, 614; compare his edition of Athenaeus, 1858, I, p. 114) and Kock (II, 647), accept Porson's reading, βρόχων for βροτῶν; and the emended form of the passage is always cited by lexicographers.

chus—for it is this prosaic creature, which is 'taken in the fold of necessity's net' and dished for dinner—was hardly in Milton's stately thought. All world-old ideas are not begged, borrowed, or stolen by their latest user. The formal exposition of such a parallel as this will serve the purpose, if it points that obvious moral.

FREDERICK TUPPER, JR.

*University of Vermont.*

*GRIFON 'GREEK.'*

The meaning 'Greek' for O. F. *Grifon* (O. Prov. *grifo(n)*, M. Eng. *Griffoun*, Mid. Lat. *Gryphonem*, *Gryphones*), has been recognized by lexicographers from Pierre Borel<sup>1</sup> to Godefroy; and has been revived by modern historians certainly since F. Sanford's "History of England" in 1677. It will accordingly be unnecessary to reproduce in full the long list of occurrences<sup>2</sup> in Old-French, Middle-English and Middle-Latin documents. A typical case is found in *Guil. de Tyr*, x, 23: "Cil Gabriel estoit d'Ermenie; d'abit et de langage se contenoit come Ermins, mes de foi et de creance estoit il *Grifons*." Cf. also *Menestrel de Reims*, par. 43;—"Et fu baus de l'empire de Constantinoble pour la joence de son genre qui jeans estoit et enfantis et qui mout avoit a faire a *Grifons*." Besides the sense of 'Byzantine Greek,' Gaston Paris notes the con-

<sup>1</sup> See Roquefort, Du Cange, Halliwell, Bradley-Stratman, Langlois ("Dict. des Noms Propres"), etc. Cf. also Bartsch and Diez, "Leb. u. Werk. der Troub," 1882, p. 244; Mussafia, "Zeit. Rom. Phil.", III, p. 256.

<sup>2</sup> Cf. the following:—Old French: "Guillaume de Palerme," 3428, 3704, 8735, 9631; "Orson de Beauvais," 1778; Mouskes, "Chronique," 29088: Menes. de Reims, par. 43; "Doon de Mayenne," 278; "Chanson d'Antioche," I, 84, 88; "Gaidon," 152, 153; "Bible Guyot," 778. Villehardouin and Guillaume de Tyr, as is natural, use the term with great frequency.—Mid. English: "King Alisaunder," 3134; "William of Palerme," 1961; "Richard Cœur de Lion," 2055, 1881, 1886, 1846 and *passim*; Robert de Brume (see Skeat, notes to "Will. of Pal."). Old Provençal: Rambaut de Vaqueiras: Letter to Baudouin (*Atti del Istituto Veneto*, May, 1901), stanza iii; Appel, "Prov. Chres.", p. 142.—Mid. Latin: add to citations by Du Cange, Richard of Devizes, sect. 64; Geoffrey of Vinsalf, "Itin. of Richard III," Ch. iv, and *passim*.

fusion with 'Sarrasin' in "Orson de Beauvais," v. 1778 :— "La barbe longue a guise de *Grifon*" ; a similar extension to 'Spanish'<sup>3</sup> appears "Guil. de Palerme," 9631 :

Roine estoit sa fille  
D'Espagne et feme au roi *grifon*.

*Grifon* here appears as an adjective, which has a feminine *grifone*, *gent grifone* (Godefroy). Langlois cites one example of the derivative *Griffonie*, 'Greek Orient'<sup>4</sup> to which add Mouskes, v. 11908 :

Et doit on proier pour aus  
Et pour tous caus qui en Surie  
S'ont trespasset pour Dieu de vie,  
En *Griffonie* et en Espagne  
Et en nule autre tierre estragne?

For the etymology of *grifon* 'Greek,' two unsupported conjectures have been made. Rohricht<sup>5</sup> suggests that it is a *Schimpfwort*, "das an die bei den Türken wohnenden Griffonen, Griffen erinnert." Roquefort and Skeat<sup>6</sup> offer *Græcum*, which is also the idea of Murray ("New English Dict."), and of Wohlfart (Glossary to "Bible Guyot").<sup>7</sup> It is our aim to adduce such facts as will show the claims of each of these positions to acceptance.

*Grifon* in this sense doubtless implied contempt. Geoffrey of Vinsalf<sup>8</sup> Chap. xii, says : "For this wicked people, commonly called *Griffons*, . . . hostile to our men, annoyed them by repeated insults." If *grifon* had to him been synonymous with *griu*, the expletive *commonly called* would not have been used. The deceit and thievery of the Byzantines is moreover the favorite theme of contemporary Occidental writers. The idea is, then, that this quality suggested to the Crusaders the habits either of the mythical griffin, who passed for a rapacious monster<sup>9</sup> and as the guardian of wealth, in Medieval minds; or of the Thracian and Alpine eagle, O.F. *grifon*, Prov. *grifon*, Ital. *grifone*, Sp. *grifo*, Gr. *grups*, *grupos*. Such a

<sup>3</sup> Mussafia, 'Zeit. Rom. Phil.', III, p. 256.

<sup>4</sup> "Jourdain de Blaives," 3784.

<sup>5</sup> "Historische Zeit.", München, 1875 (vol. 34), p. 52.

<sup>6</sup> Ed. of "William of Palerme," Old Eng. Text Soc., Glossary.

<sup>7</sup> Ed. of "Bible Guyot," Wolraum studies, Halle, 1861.

<sup>8</sup> "Itinerary of Richard III," trans. by H. G., London, 1865.

<sup>9</sup> Voyages of Sir J. de Mandeville. Bradley-Stratman, s. v. *griffoun*.

development appears in fact in the Italian *grifone*. Francesco Alunno da Ferrara<sup>10</sup> says : "Il *grifone* è animale parte leone e parte aquilla rapinoso e molto dannoso ; e però si dice esser un *grifone* colui che tutto vuole per se." *Grifone* here means 'rapacious thief,' through an analogy as easily suggested by the Byzantine character. St.-Palaye cites from Clodiére's "Contes" a *grifoner*, 'to steal' : ". . . Quand les peines et fatigues de ceux qui harpient a *grifoner* l'or seroient plus grandes que ne les avez faites." We are here dealing probably with *grife*, 'claw,' rather than with *grups* (cf. *griffoner*, 'to scribble,' i. e. 'to use the claw') ; but the word serves to show the facility with which, by folk etymology, *grifon*, 'griffin' or 'vulture' could be brought into relation with *griffe*, 'claw,' and hence with the idea of 'steal.'

It is certain thus that *grifon* connoted 'thief'; and that the Greeks were robbers (at least in the eyes of the Crusaders). It remains to show how the two became connected in such a way as to be synonymous. For it is, at the outset, more satisfactory to regard the development as the extension in meaning of an already existing word, than to consider *grifon* an epithet arbitrarily applied to the Greeks.<sup>11</sup> *Grifon*, 'Greek' is a humorous alteration of *Griu* (< *Grieu* < *Greū* < *Græcum*), of which *grifon* is felt to be a sort of derivative.

This relationship could be established in three ways : *grifon* would seem either an augmentative of *Griu*; or a proper noun accusative; or a purely analogical accusative, created after the model of the Provençal. In the first two cases,

<sup>10</sup> "Della Fabrica del Mondo," Venezia, 1593, s. v. *grifagno*. Cf. also *griphus* 'convictiosus' (Du Cange).

<sup>11</sup> We have an interesting parallel in *grifon* 'spaniel,' which was applied in derision to the Dauphinois during the religious wars of the sixteenth century. Larousse says the name of the dog was due "à ce que ces chiens venaient du versant dauphinois des Alpes, dont les habitants à l'époque des guerres des Vaudois étaient appelés *Griffons*, tandis que ceux du versant piémontais portaient le surnom de *barbets*." The facts are quite the opposite; in that clearly the Dauphinois received the epithet from the dog. For the Valdenses elders were called *barbes*, a name turned by the French invaders into *barbets*. In return the French sympathizers of the French slope were dubbed *griffons*, a synonym of *barbet*. Here as in *grifon*, 'Greek,' the epithet is the turning and extension of an already established name.

the normal development of *Griu + on* would be *grivon* (cf. *Andrieu, Andrevon; Matthieu, Matthevon*; Picard forms with reduced triphthong would result in *-ivon*). But the 'v' would change through analogy with *grifon*. Of such an influence we have positive trace in an interesting form *grifois*, 'Greek,' which appears in "Ansei de Cartage," v. 3116:—

L'Anste a brandie dont li archers fu frois;  
En la grant prese va ferir un *Grifois*.

*Grifois* is *Griu + ois* (*Graecu + ensis*, as it were); the normal *Grivois* is replaced by the analogical 'f.'<sup>12</sup> Note finally that in Provençal the inflection of the word for griffin parallels exactly that proposed for *Griu*. Raynouard cites the form *griu* 'griffin': "Griu es animal quadrupedal ab alas."<sup>13</sup> This form is further attested by the Mid. Lat. *grio, grionis* (Du Cange).<sup>14</sup> We would have accordingly for 'griffin,' *griu, grifon* beside *Griu*, 'Greek,' of which the hypothetical accusative *grifon* would seem most natural, in association with the actual *grifon*.<sup>15</sup>

*Grifon*, 'Greek,' is thus a confusion between *gryphus* (Gr. *grups*) and *Græcus*; the presence of a third element, the German *grip*, will be discussed under *grifaigne*.

A. A. LIVINGSTON.

Haverford School.

#### GRIFAIGNE 'GREEK.'

Langlois cites one example of this acceptation of *grifaigne*,<sup>1</sup> *Foulques de Candie*, p. 137<sup>2</sup>:—

Venez avant; je vous ferai estraine.  
A vous command de la terre Espagne.

<sup>12</sup> Cf. English *Grew-hound* < *grifhound* (Murray, "New Eng. Dict."). *Grew* is *Griu*.

<sup>13</sup> S. v. *Grio*: idem fortasse *quod grifalco*; *merqua cum qua signentur tonelli et pipæ vinorum*. . . . [est] ab una parte de armis nostris, videlicet medietas cum uno pede *Grionis*, et alia medietas cum quadam turri.

<sup>14</sup> The "New Eng. Dict." cites *griffon*, *griffin* as an epithet applied to a new arrival in India, a 'green-horn.' It is not clear how 'griffin,' the mythological monster, could suggest the term. Is it not more plausible to attribute the name to French *grifon*, 'scribbler,' referring to the habitual position of the younger men as Company bookkeepers and collectors?

<sup>1</sup> *Dict. des noms propres*.

<sup>2</sup> Ed. of Herbert le Duc.

Entrer i veux ains que part la quinzaine,  
E chalengier Tiebaut terre certaine,  
Bacle et Roussie et la terre *gryphaine*;  
Cuidez aussi Palerme n'li remaine

To this add *Roman de Carité*, xxv, v. 1<sup>3</sup>:—

Jou vi Hongres et gent *grifoigne*<sup>4</sup>  
Ki felonie ne ressoigne.  
Li rikes Constantinoblois. . . .

For *grifaigne*, we accept the etymology of Diez,<sup>5</sup> Mackel<sup>6</sup> and Cohn<sup>7</sup>: from *grifan*, the noun *grif* + *aneum*, hence *grifain* (masc.)<sup>8</sup>, *grifaigne* (fem.). The feminine, however, through almost exclusive use with feminine nouns in set phrases, *gent grifaigne, chiere grifaigne, place, terre, montagne*, etc., has been generalized: *Gaufrey*, v. 1035<sup>9</sup>:

Tant vont qu'il ont trouvé le felon roi grifaigne.

For *grifoigne*, Van Hamel posits the hypothetical *grifonium* (*grif + onium*, *grifon + (on)ium*?) which itself requires elucidation.<sup>10</sup>

This is then a problem of semantics. The fundamental meaning of *grifaigne* is 'clawlike,' hence 'craggy,' 'rough' and 'wild.' *Abréjance de l'ordre de chevalerie*, v. 1890:—

L'on ne les lessoit per les plaines  
Aler mes per places *grifaignes*,  
Per montagnes grandes et rostes.

This is the most common meaning of the word. See Godefroy, Du Cange, etc. The word is then applied to people, perhaps owing to a 'claw-like,' disheveled appearance<sup>11</sup>; perhaps originally as an epithet of wild, mountain savages: *La Mort Aimeri de Narbonne*, v. 666:—

Li roi manda por sa gent de montaigne,  
XX mile Turs o les chieres *grifaignes*  
Qui n'aiment Deu ne rien qui a lui tiegne.

<sup>3</sup> Ed. of Van Hamel (*Bibl. École des Hautes Études*).

<sup>4</sup> MSS. also *grifaigne* and *grifone*.

<sup>5</sup> *Etyologisches Wörterbuch*, s. v. *griffe*.

<sup>6</sup> *Germ. Elem. in Rom. Sprach.*, 'Franz. Studien,' vi, p.

110.

<sup>7</sup> *Suffix Verwandlung*, p. 161.

<sup>8</sup> Established by Cohn, *loc. cit.*, with references. *Theofl-sage*, v. 209, ('Zeit. Rom. Phil.', I, p. 532):

Li Hebreus li culvers grifains (MS. *gifsains, gurfains*)  
Tint dunc Theofle par les mains.

<sup>9</sup> Godefroy.

<sup>10</sup> The alternation between *grifain* and *grifoin*, *i. e.* between *-aneum* and *-oneum* should be added to Cohn, *loc. cit.*, pp. 161-162.

<sup>11</sup> Cf. Diez, *loc. cit.*

*Anseis de Cartage*, v. 10358<sup>12</sup> :—

Paien i fierent comme gent de grifaigne (sc. place?).

Hence the sense of ‘rough,’ ‘savage,’ ‘cruel,’ ‘bösertig’: *Roman de Rou*, v. 1546 :—

Il troverent la gent mult fel et mult grifaigne,  
Qui confort e abat e ochit e mehaigne.

*Anseis de Cartage*, v. 2461 :—

Le roi esclosent a une deforaine;  
Ja le presissent la pute gent grifaigne,  
Quand poignant viennent li sien home demaine.

*Chanson d'Antioche*, v. 953 :—

E Jhesus lor doinst vaincre icele gent grifaigne.

*Anseis de Cartage*, v. 10349 :—

Mort l'abati; n'a talent qu'il se plaigne;  
Paien le voient, ichele gent grifaigne.<sup>13</sup>

See also Godefroy, Du Cange, etc.

It is striking in these illustrations to what extent *gent grifaigne* is applied to the *Paiiens*. The association is so close that the descriptive word in the phrase is in the following practically equivalent to ‘Sarrasine,’ as the *gent grifaigne*<sup>14</sup> par excellence: *Li Nerbonnois*, v. 227 :—

La troveroiz les barons d'Alemaingne,  
De Normandie, d'Anjo et de Bretaigne,  
Qui en iront desor la gent grifaigne,  
Avecques vos en la terre d'Espaingne.

*Foulques de Candie*, p. 155 :—

Il sont bien XXX mile de la geste grifaigne;  
Ça les a amenez li rois Tiebaut d'Espaigne.

*Grifaigne* is applied to the Greeks in the following from Godefroy: De Vespasien: ms.:

Li empereor a la chiere grifaigne.

The development to ‘Greek’ more specifically, had in its favor the general confusion of the Greeks and Saracens, which reigned in Medieval minds.<sup>15</sup> But we think the particular force here operating was *grifon*. The adjective<sup>16</sup> *grifon*, ‘Greek,’ formed a feminine *grifone*, which ap-

<sup>12</sup> MS. D.

<sup>13</sup> It is a question in these last two examples how far *icele* has lost its demonstrative in favor of an article force; the sense is in any case closely allied with the following citations.

<sup>14</sup> Cf. *Roland*, 1932-1934, for the Christian conception of the Saracens.

<sup>15</sup> Gaston Paris, note to *Orson de Beauvais*, v. 1778.

<sup>16</sup> Guillaume de Palerne, v. 9631.

pears in the set phrase *gent grifone*, ‘Greeks.’<sup>17</sup> We have then the general epithet of the Saracens, *gent grifaigne* by the side of the particular *gent grifone*; thence confusion of the two, *grifaigne* assuming the particular meaning. It is, we think, this confusion that appears in *grifoigne*, which may be regarded as *grifone* influenced by *grifaigne*, or the reverse. The words would actually stand in a close relationship by the very form of the stems, in each case *grip-*, of which *grifaigne* might seem the adjective development, corresponding to the noun *grifon*. In this case *grifon* would mean ‘the clawed one,’ taking its connotation from *grifaigne*, of which the original signification would naturally not be lost.<sup>18</sup>

The situation in this interesting meaning of *grifaigne* and *grifon* would seem therefore to be as follows: a confusion has taken place between *gryphus* (Vul. Lat. of Greek *grups*) and the German *grip* in the form *grifon*, which has been associated, as a derisive or humorous derivative, with *Griu* (*Græcum*); *grifaigne*, an epithet applied

<sup>17</sup> Godefroy.

<sup>18</sup> In Italian *grifone* and *grifagno* (the cognate of *grifaigne*) were synonyms as noun and adjective, the one ‘thief’ or ‘rapacious person,’ the other ‘rapacious’ (see article on *grifon*),—a correspondence similar to that proposed here.

Modern French offers an interesting parallel to this development of *grif*: *griffe*, ‘Mulatto,’ a West Indian half-breed. This word, of too late an appearance (Littré cites XVIII cent.) to derive from the Medieval *grifon*, shows exactly the connotation here suggested for *grifon*, ‘Greek’: ‘the clawed one.’ *Griffe* in this sense would be indicative actually of personal appearance ‘rough,’ ‘unkempt’; while in the other case the epithet would be a pure ‘schimpfwort.’ The parallel is made perfect in the forms *grifon*, *grifone* (fem.) assumed by *griffe* in the Louisiana dialect (*New Eng. Dict.*).

*Grifon*, ‘spaniel,’ is referred by the *Dictionnaire Général* to *gryphus*, ‘griffin.’ Du Cange offers a form *griphus* ‘pilosus,’ ‘superbus,’ ‘convictiosus,’ quoting Juan de Janua: “canes parvos et ignobiles *grippos* vocamus quia præ ceteris superbi sunt.” This whimsical etymology at least points to the truth; for in fact the griffin’s distinguishing mark is a luxuriant growth of hair on the muzzle. *Gryphus*, ‘pilosus,’ seems however more satisfactorily referable to German *grip* than to Greek *grups*; *grip* had assumed the sense of ‘grizzly’ in *grifaigne* (cf. Diez, *Etymol. Wörterb.*, s. v. *griffe*); in which case we would have another example of *grifon* felt as the noun for *grifaigne*. The probability is that *griphus* is a mingling of *grip* and *grups*.

with special frequency to the Saracens who were confused generally with the Greeks, acquires the definite signification 'Greek' through identification with *grifone* in the set phrases *gent grifone*, *gent grifone*; it is this confusion which explains the form *grifoigne*.

A. A. LIVINGSTON.

*Haverford School.*

### TWO CHAUCER CRUCES.

The Chaucer suggestions which I have to present are both upon points already surrounded with a maze of annotation; the one is the often-discussed mention of Lollius by the poet, the other the St. Loy of the Prioress' greatest oath. This latter, as permitting briefer statement, may be given first.

Skeat, in the *Oxford Chaucer* II, 13-14, makes a less definite note than usual upon St. Loy. He cites as interesting Professor Hales' interpretation of the passage to mean that the Prioress never swore at all, describes St. Eligius or Loy as the patron saint of goldsmiths, farriers, smiths, and carters, and suggests that the Prioress perhaps invoked Loy as the protector of goldsmiths, she being a little given to love of gold and corals.

A passage from Lydgate seems to throw light here. It is found in his poem on the *Virtue of the Mass*; I transcribe the stanza from ms. St. John's Coll. Oxon. 56, fol. 83b.

Heringe of masse dothe passyng gret avayll  
Atte nede atte mysesse folk yt doothe releue  
Causethe Seynt Nycholas to yeue good cunsayll  
And seyt Julian good hostell atte eue  
To be holde Seynt Christofere noon enemy schall greue  
And Seynt loye youre iournay schall preserue  
Hors nor cariage þat day schall nat myscheue  
Masse herde be forne who dothe þese sayntes serue

If, as Professor Skeat has himself remarked, Lydgate is often our best commentator on Chaucer, we may draw from this stanza enlightenment both as to the Prioress' St. Loy and the Yeoman's St. Christopher.

For the other crux I base my suggestion not upon Lydgate but upon possible manuscript-conditions. The name Lollius is mentioned by Chaucer in three connections. In the *House of Fame*,

line 1468, he appears as a writer upon the Trojan War. In *Troilus and Cressida*, v, 1653, he is cited as the original from which Chaucer is working; this passage and the poem as a whole are clearly translated from Boccaccio's *Filostrato*. Again, in Book I, stanza 57 of the *Troilus*, where the *Cantus Troili* is introduced, translated from one of Petrarch's *Sonnets*, the reference is to Lollius as its author. The question as to the identity of Lollius, who seems to be now a Trojan historian, now Boccaccio, and now Petrarch,<sup>1</sup> is further complicated by the fact that Chaucer nowhere alludes to Boccaccio, and knows Petrarch only as author of Latin prose. Any theory advanced to explain Lollius must explain how the word can cover both the historiographer and the two Italian poets, whose name and whose Italian verse, respectively, are unmentioned by Chaucer.

No suggestion has yet been made which accounts for all these sides of the case. Of the two most generally received hypotheses, one begs the question by supposing that Chaucer here made use of a deliberate mystification, and the other, arguing a misunderstanding of Horace's . . . *maxime Lolli*, succeeds only in accounting for the historiographer, not for Boccaccio or Petrarch; while Professor Bright's suggestion, noted in the *Publ. Mod. Lang. Ass'n* 19, xxii, accounts only for Boccaccio.

As Professor Lounsbury has said, (*Studies*, vol. II, 413-15) the critics who dispose of Lollius as

<sup>1</sup> But this is just the point. Surely Boccaccio is one of Chaucer's "Trojan historians;" no argument is necessary here. A second glance at the text should be sufficient, also, to discover that the lines introducing the *Cantus* again call him (Boccaccio) Lollius ("myn autour called Lollius"), who had brought the lover to the state of mind that would break forth in song:

"And on a song anon-riht to beginne;"

he had, however, not supplied the song, "but only the sentence," that is, the mood, the import of the mood, in which the lover sang. Chaucer, therefore, with a fine sense for artistic fitness, introduces a song at this point. He translates a sonnet from Petrarch, and the reader is assured that the lover must have sung in just this fashion:

"I dar wel sayn in al that Troilus  
Seyde in his song lo! every word riht thus  
As I shal seyn."

There is a significance in the expressions "I dar wel sayn" and "As I shal seyn" that makes the whole matter plain.—J. W. B.

a mystification should offer more conclusive evidence that such a deception was practiced by Chaucer or by the men of his age. It is possible, it seems to me, to find in manuscript-conditions a solution more plausible, and which at least covers all aspects of the difficulty.

The codices of the fourteenth and fifteenth centuries frequently contained several or many works, often on kindred subjects, such as the volume described by Chaucer himself in the *Wife of Bath's Prologue*, but not necessarily in the same forms or the same language. Now, one Lollius (*Urbicus?*), of the third century, wrote a history unknown to us, but which according to Chaucer was of Troy. If we suppose that a composite volume in Chaucer's possession could contain this history of Lollius, duly marked, as (say) its first entry, and contain also, following this, the *Filostrato* of Boccaccio (a romance of Troy), as well as some of Petrarch's sonnets, all unmarked, the attribution of the entire contents by Chaucer to Lollius would be quite natural. If the student be inclined to doubt the existence of Petrarch's or Boccaccio's verse in ms. without the author's name, let him recollect that Petrarch took no pride in his youthful work in the vulgar tongue, believing that his fame would rest on his Latin odes and letters, and that Boccaccio, besides being an ardent admirer of Petrarch's work and opinions, gave the last twenty years of his life mainly to production in Latin. And as for Chaucer's reference (*Monk's Tale*, line 335) to Petrarch as the author of Boccaccio's *De Genealogiis Deorum*, it is no more unlikely that fourteenth century Italian scribes should attribute every elaborate Latin work they handled to Petrarch, the literary arbiter of his time, than that fifteenth century scribes and sixteenth century editors in England should attribute every early English poem they found to Chaucer; or that most fifteenth century poems not plainly marked should now be ascribed to Lydgate.

Even with the sanction of Bradshaw, we can no longer believe that Chaucer deliberately attempted to mystify his readers by apocryphal authorities. The *Wife of Bath's* citations from Ptolemy's *Almagest*, smiled at by Tyrwhitt and dismissed by Skeat, have been proved by Flügel to be genuine quotations from a text equipped with medieval preface and comment; cp. also the ex-

planation of *Agaton* by Paget Toynbee in *Mod. Lang. Quart.* I, 5. As Lounsbury declares, we have no right to suppose that because a work is lost or unknown to us, it was a myth to Chaucer. The gradual extension of our knowledge as to his reading has thus far shown him speaking and citing each time in good faith.

ELEANOR PRESCOTT HAMMOND.

*University of Chicago.*

#### A RARE COLLECTION OF SPANISH ENTREMESSES.

The book I am about to describe I found in a book-shop at Coimbra. Its rarity may be judged from the fact that Barrera had never seen a copy, nor has it been described, as far as I know, by any bibliographer. Barrera<sup>1</sup> mentions the title of the book on the authority of a manuscript list of plays, made by Gallardo, and he hazards the opinion that the book, *Migajas del ingenio*, may be the same collection as the *Libro de Entremeses de varios Autores*, but a comparison of the two books shows that they have not a single play in common.

This collection, in 8°, is entitled :

*Migaxas del ingenio, y apacible entretenimiento, en varios entremeses, bayles, y loas, escogidos de los mejores ingenios de España. Dedicados al Curioso Lector. Con licencia. Impresso por Diego Dorner Impressor de la Ciudad, y del Hospital Real, y General de nuestra Señora de Gracia, de la Ciudad de Zaragoza. A costa de Juan Martinez de Ribera Martel, Mercader de Libros.*

The book bears no date, but it was probably published about 1675, when other collections of the same sort were printed by Diego Dorner.

After the title-page comes the *aprobacion*, then an index of the twenty-two *loas*, *entremeses* and *bayles* contained in the volume, a notice to the *Curioso y Amigo Lector*, and 96 leaves of text. I shall give the first line of each play, to aid in its identification, and shall place an asterisk before the title of the plays that are not mentioned by Barrera.

1. Fol. 1-7 : \* *Loa a la festividad de Nuestra Señora del Rosario.* De Don Pedro Francisco Lanini y Sagredo.

*Mus.* Las Rosas, las Flores.

<sup>1</sup> *Catálogo bibliográfico y biográfico del teatro antiguo español*, p. 716.

2. Fol. 7b-10 : \* *Baile de la Entrada de la Comedia*. Por Don Pedro Francisco Lanini.

*Arren.* Yo tengo el Arrendamiento.

3. Fol. 10b-14b : \* *Entremes de el Colegio de Gorrones*. De Don Francisco Lanini.

*Mug.* 1. Siendo Iubees de Compadres.

Not mentioned by Barrera among the works of Lanini. He gives the first line of this from a ms. *suelta*, without name of author. *Catálogo*, p. 625.

4. Fol. 15-18 : \* *Bayle de los Mesones*. De Don Francisco Lanini.

*Cant. Apos.* Aposentador de Amor.

5. Fol. 18-24 : *Entremes de la Tia*. De Monteser.

*Azp.* Sepa vuesa merced señor Azcotia.

Mentioned by Barrera as the work of Monteser, *Catálogo*, p. 650. *La Tia* was published in *Entremeses varios, aora nuevamente recogidos de los mejores ingenios de España. En Zaragoza. Por los Herederos de Diego Dorner*.

6. Fol. 24-27b. \* *Loa a la Assumpcion de N. Señora*. De D. Juan de Zavaleta.

*Hom.* 1. Noble Villa de Brunete.

7. Fol. 27b-29b : *Bayle de los Hilos de Flandes*. De Don Pedro Lanini.

*Homb.* Aunque han passado los Reyes.

Mentioned by Barrera as the work of Lanini, *Catálogo*, p. 627. It was published in *Ociosidad entretenida en varios entremeses, bailes, loas y jácaras*, Madrid, 1668.

8. Fol. 30-32 : \* *Bayle de Xacara*. De D. Pedro Francisco Lanini.

*Cor.* Que ay Catuja?

Barrera, *Catálogo*, p. 639, mentions a jácaro by Matías de Castro with the title, *Pardillo*, the first line of which is the same as the first line of the above. There is a manuscript of *El Pardillo* in the Biblioteca Nacional of Madrid, with the date 1677.

9. Fol. 32b-41 : \* *Loa para la Compañia de Feliz Pasqual*. De D. Pedro Francisco Lanini.

*Cant.* Vaya de bayle, vaya.

10. Fol. 41b-48 : *Entremes de el Degollado*. De D. Pedro Francisco Lanini.

*Ter.* Justicia, aqui de Dios cōtra el Alcalde.

Barrera, *Catálogo*, p. 617, attributes this entremes to Lope de Vega, with an interrogation mark. It

was published in *Fiestas del Santissimo Sacramento, repartidas en doce Autos Sacramentales, con sus Loas y Entremeses. Zaragoza, 1644*. In this collection, it is attributed to Lope de Vega. As Lanini's literary activity probably did not date earlier than 1666, if these two versions agree, then the entremes in the *Migajas del ingenio* was written by Lope, and not by Lanini. *El Degollado* was also published in *Entremeses varios, aora nuevamente recogidos de los mejores ingenios de España. En Zaragoza. Por los Herederos de Diego Dorner*. See Barrera, *Catálogo*, p. 718.

11. Fol. 48-51 : \* *Bayle del Herrador*. De D. Pedro Francisco Lanini.

*Cant. Her.* Herrador soy del amor.

12. Fol. 51b-59b : \* *Loa para la Compañia de Vallejo*. De D. Pedro Francisco Lanini.

*Vallejo.* Dexame Carlos.

13. Fol. 59b-64 : \* *Entremes del Dia de san Blas en Madrid*. De D. Pedro Francisco Lanini.

*Mug.* 1. Brauo dia de san Blas.

14. Fol. 64-66b : \* *Bayle de los Metales*. De D. Pedro Francisco Lanini.

*Cont.* Yo soy contraste de amor.

15. Fol. 67-72b : \* *Loa general para qualquiera fiesta de Comedia*. Name of author not given.

1. Calla, que duerme.

This loa was used to introduce Calderon's *La Vida es Sueño*. We read on fol. 72,

*Pint.* Con una comedia oy  
os queremos festejar  
de Don Pedro Calderon  
la vida es sueño será.

16. Fol. 72b-76b : \* *Entremes de la Tatatera*. De D. Pedro Francisco Lanini.

*Hombr.* 1. Ha monote, viue Dios.

17. Fol. 77-79 : \* *Bayle cantado de los Reloxes*. De D. Pedro Francisco Lanini.

*Cant. Juez.* A tomar la residencia.

18. Fol. 79b-83 : \* *Entremes famoso de los Escuderos y el Lacayo*. De Benavente.

*Ag.* Quedese la cena, y cama.

Not mentioned by Barrera, nor is it included in the works of Luis Quiñones de Benavente, published in two volumes, in the collection of *Libros de Antaño*, Madrid, 1872-1874.

19. Fol. 83-85b : *Bayle de la Plaza*. De Lanini.

*Cant. Plaq.* La plaça soy de Madrid.

This is the same as *El Bayle de la Plaza de Madrid*, of Lanini, published in the *Ramillete de Saynetes escogidos de los mejores ingenios de España. Ympreso en Zaragoza, por Diego Dormer. Año de 1672*. See Barrera, *Catálogo*, p. 716.

20. Fol. 85b-91 : \* *Entremes de las quentas del desengaño*. De Benavente.

*Desd.* Que esté v. m. señor cuidado.

Not mentioned by Barrera, nor is it included in the works of Luis Quiñones de Benavente, published in the collection of *Libros de antaño*.

21. Fol. 91b-93b : \* *Bayle del Cazador*. De Lanini.

*Cant. Seb.* A caçar paxaros salgo.

22. Fol. 93b-96b : \* *Bayle de la Pelota*. De Lanini.

*Juez.* A jugar a la pelota.

This *bayle* is probably the same as *Pelota*, mentioned by Barrera, *Catálogo*, p. 640, as the work of Jacinto Alonso Maluenda. It is found in Vol. I of *Bailes manuscritos* in the library of S<sup>r</sup> Fernandez-Guerra.

It will be seen that this collection contains the following works which are not published elsewhere : of Lanini, 3 *loas*, 3 *entremeses*, 8 *bayles*; of Benavente, 2 *entremeses*; of Zabaleta, a *loa*; and a *loa* of unknown authorship. Of these *bayles* ascribed to Lanini, perhaps one is the work of Matías de Castro, and another of Maluenda. It is true that the literary value of many of these pieces is not very great, but they often give us a good idea of the life and manners of the lower elements of Spanish society in the latter part of the seventeenth century. They are of philological value, too, for we find many words used in the *entremeses* and *bayles* which never found their way into the more serious forms of literature. At all events, a description of this collection serves to fill a gap in Barrera's bibliography of Spanish dramatic literature.

J. P. WICKERSHAM CRAWFORD.

University of Pennsylvania.

#### THE DATE OF *AI* IN *CONNAÎTRE* AND *PARAÎTRE*.

The year 1675 is the date now given for the change from the earlier writing *oi* to the modern *ai* of *connaître* and *paraître*. It was in that year that Bérain, an advocate of Rouen, proposed such a change for the class of words in which the sound written *oi* had the pronunciation of *ɛ*, a class to which belonged the imperfect and conditional verbal endings, many adjectives of nationality, and a number of other words, including the two verbs in question. Bérain's proposal has been quoted by Rossmann<sup>1</sup> as the date of the introduction of the modern spelling for all the words involved. No one has attempted to show that a distinction is to be made between the various members of the class, and that in *connaître* and *paraître*, at least, the *ai*-writing was freely employed a half century before Bérain proposed it.

Thurot, it is true,<sup>2</sup> cites Duval (1604) as writing *paraistre* by the side of *parestre*, though employing *oi* in the finite forms of this verb. But Thurot is interested in the pronunciation only and indicates no further occurrence of such writing at this time. Unless other examples can be cited, the form must therefore be considered purely sporadic.

Of greater importance is a note by Paul Lacroix, better known as le Bibliophile Jacob,<sup>3</sup> in which he quotes from *Les Advantures Amoureuses d'Omphalle*,<sup>4</sup> by Grandchamp, "fait *paraistre* de les *connaistre* moins." The quotation is from the preface of this *tragi-comédie*. Jacob's comment is : "on est surpris en effet, de trouver chez lui l'orthographe de Voltaire, c'est-à-dire l'*a* remplaçant *o*, dans les infinitifs *paraitre*, *connaître*, et cétera."

Apparently Jacob knew nothing of Bérain and considered the *ai*-writing sporadic before Voltaire, for he makes no further reference to its occurrence. Had he looked further, however, into not only this play, but others of the same period, he would have found the *ai* established as a frequent, if not preponderant writing alongside the older *oi*-form.

<sup>1</sup> *Romanische Forschungen*, 1883, page 173.

<sup>2</sup> *Pronunciation française*, Vol. I, p. 389.

<sup>3</sup> *Bibliothèque dramatique de M. de Soleinne*, Vol. I, p. 226.

<sup>4</sup> Paris, 1630, in 8°.

As a proof of this, ninety-four examples can be cited from thirteen plays, written between 1630 and 1639, which show the *ai* spelling used in various forms of the verbs *connaître*, *paraître* and their compounds. It occurs most largely in the infinitive, but also in the present and future indicative, the present subjunctive, and the present participle. The cases are sufficiently numerous to establish the fact that the *ai* existed as a good variant writing for the *oi* in these two verbs as early as 1630. The following examples are illustrative :

*Fait paraistre son lustre avec plus d'avantage.*

*Les Advantures Amoureuses d'Omphalle*, Act I, Scene 1.

*Que s'il ne paraist pas et que je sois trompée*, *id.*, III, 2.

*Vous connaistrés trop tard*, *id.*, II, 2.

*Tu connais mal*, *id.*, IV, 1.

Examples of the infinitive occur in Pierre Du Ryer's *Argénis et Poliarque*.<sup>5</sup> *Cognaistre* II, 2 and IV, 2; *reconnaisstre* IV, 4 and V, 2; *paraistre* I, 3 and IV, 4.

The same is true of his *Argénis*, which serves as the *seconde journée* of the last-named play and was published at Paris in the following year. Twelve cases of the *ai*-spelling are to be found in I, 2; II, 3; III, 1 and 6; V, 3 and 4, etc.

In a third play by Du Ryer, *Lisandre et Caliste*<sup>6</sup> four examples of *paraistre*, four of *cognaistre*, and one of *reconnaisstre* occur in I, 1 and 2, etc.

*Reconnaisstre* occurs again in I, 3, of Du Ryer's *Alcimedon*.<sup>7</sup>

Du Ryer's work in general does not show the use of *ai* in the finite forms of these verbs, but in the infinitive it is common, especially in his plays published from 1630 to 1632, where there are thirty cases of *ai*-spelling to eight of *oi*. But the *ai* occurs in other authors of the period : Auvray writes in his *Madonte*,<sup>8</sup> I, 3 :

*Le couchant la flétrit, et la fait disparaître.*

Georges de Seudéry in his *Ligdamon et Lidias*<sup>9</sup> uses the *ai* for the infinitive and future indicative of *connaître*; as, in,

*De grace, Ligdamon, faites le moy Connaistre*,  
I, 1; *tu connaistras*, II, 2. *Reconnaisstre* occurs

<sup>5</sup> Paris, 1630, in 8°.

<sup>7</sup> Paris, 1636, in 8°.

<sup>9</sup> Paris, 1631, in 8°.

<sup>6</sup> Paris, 1632, in 8°.

<sup>8</sup> Paris, 1631, in 8°.

three times in this play. *Paraistre* is found in the same author's *Trompeur puny* IV, 4.<sup>10</sup>

A number of examples can be cited from Pichou's *Folies de Cardenio*<sup>11</sup>:

*Vous reconnaissiez les soins respectueux*, I, 2.

*C'est ainsi que paraist une amitié fidelle*, I, 3.

*Paraissez* is found in III, 1; *connaissez* in II, 3 and III, 5. *Paraistre* occurs four times.

In 1634 two plays appeared that give the *ai*-spelling: *La Clénide*, by La Barre, shows *connaistre* I, 3, IV, 5, and V, 3; *reconnais* in IV, 4; *connaist* IV, 2; *paraist* II, 2 and IV, 1; *paraisse* in II, 1 and III, 2. *Luciane ou La Credulité blasnable*, by de Bénésin, gives five cases of *paraistre* in III, 4; IV, 1; V, 2, 4 and last scene: and two of *paraissant* in IV, 3 and V, last scene.

Eleven examples of the *ai* are found in Du Rocher's *Indienne Amoureuse*<sup>12</sup>: *je connais* V, 4; *tu connais* II, 2 and V, 5; *vous connaissez*, twice in II, 5; *tu connaistras* V, 5; *vous connaistrez* V, 2; *connaistre* III, 5, IV, 3, V, 4; *reconnaisstre* V, 5.

Finally, in Beys' *Ospital des Fous*,<sup>13</sup> a stage direction to II, 1, reads "Aronte paraist pour suivy de quelques soldats." *Paraistre* occurs in III, 1 and IV, 7. In the latter case it rimes with *connaistre*.

These examples are sufficient to show that the *ai*-writing had now come into good use. It remains only to explain why it is found in *connaître* and *paraître* fifty-five years before its general usage in such other forms as the imperfect and conditional endings, or in national adjectives. The reason is not far to seek, when it is remembered that the force of analogy is particularly strong in verbs and that we have at this time five -stre verbs, *naître*, *paître*, *connaître*, *paraître*, *croître*, of which the last had frequently, the others always, the pronunciation *ɛ*, while two showed etymologically the *ai*-spelling, which was now used to represent the *ɛ*-sound only. The *oi*, on the other hand, had become ambiguous, since in a very large number of cases, it was pronounced *ya*, as it is to-day. What was more reasonable than that the *ai*-writing, already employed in two of the five verbs, should be extended to the others, thus making uniform the spelling of the -stre-

<sup>10</sup> Paris, 1635, in 8°.

<sup>12</sup> Paris, 1635, in 8°.

<sup>11</sup> Paris, 1633, in 8°.

<sup>13</sup> Paris, 1639, in 8°.

verbs and avoiding the ambiguity involved in the use of the *oi*? So we find the *ai* used as shown above in *connaître* and *paraître*, and even in *craistre* of *Les Advantures Amoureuseuses d'Omphalle* II, 2. A similar working of analogy is attested by forms of *croire* that are written with an *ai* in the same play; as, I, 2; IV, 2 and 3; V, last scene. This view is, moreover, supported by the fact that Du Ryer in his *Argénis et Poliarque*, one of the two earliest plays quoted above, uses the *ai*-spelling (except in the case of *paraistre* IV, 4) only when *paraistre*, *cognastre*, or *recognastre* are brought by the rime into close relation with *naistre* or *renaistre*. When not so used, they are written *oi* as in I, 3, IV, 2, II, 3, even when the infinitives rhyme with each other as do *paroistre* and *cognoistre* in IV, 1. This phenomenon is not observed in later plays, but its occurrence in this early work goes to confirm the explanation given of the analogical influence of *naître*, *pâtre*, and their compounds, on the early *ai*-writing in other verbs.

The following conclusions are accordingly reached :

That the change by which the present *ai*-writing replaced the previous *oi*-writing did not occur in all words at the same time; that the verbs *paraître* and *connaître* show the later writing as early as 1630; and that the change at this time is probably due to analogy to *naître*, *pâtre* and their compounds.

H. CARRINGTON LANCASTER.

*Johns Hopkins University.*

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#### FERDINAND BRUNETIÈRE (1849-1906).

After Gaston Paris, Ferdinand Brunetière.

The first devoted to minute research work, only occasionally rising to synthetic views, never too affirmative and always anxious to leave the door open to other explanations and interpretations; the second combative and dogmatic, and always desirous to subordinate mere erudition to thought and action.

It is the pride of a country to produce men of such different types, both the honor of contemporary criticism and scholarship.

Brunetière was born in the south of France, in the middle of the nineteenth century. He came to Paris for his studies, which were for a while interrupted by the Franco-Prussian war. He had no means, and no useful acquaintances of any sort. When he was received in the French Academy, the new colleague who introduced him, recalled in his speech how, with a great desire to see and to learn but without money to go to the theater the young student enrolled himself several times in the "claque." He fought his way to the top in a remarkably short time. At the age of twenty-five he entered the *Revue Bleue*, at twenty-six the *Revue des Deux Mondes*, and after Buloz he was made Directeur-gérant.

His bitterest experience in life he had at the end of his brilliant career, when he was refused the Chaire de littérature française, at the Collège de France, and when his name was ignored at the time of the reorganization of the École Normale Supérieure, where he had formerly been a professor. Finally, about two years ago, he had the great misfortune to lose his voice, and thus was deprived of the kind of activity which he enjoyed most of all, lecturing. His friends have already told us of the stoicism with which he bore these trials.

He worked until the end. On the day before his death he was still reading a manuscript for the *Revue des Deux Mondes*.

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Brunetière combined admirably the two chief requirements of the modern scholar. His information on all subjects, and in French literature in particular, was immense. But he never allowed himself to be absorbed by his erudition. It was not enough for him to know; he dominated his subjects and passed judgment over ideas and men. Possessed with a dialectic power which at times reminded one of Pascal himself, he was too superior a man to be satisfied with the ideal of so many of our contemporaries, knowledge for the sake of knowledge.

He was one of the most active minds of our generation. He never allowed an occasion to pass without breaking a lance for his convictions and his ideals. No one has taken up and treated with more vigor the principal problems of our epoch, and by his straightforwardness and his eloquence raised so many passionate discussions.

As it has well been said, one might make up a whole library with works of the polemics inspired by him. How little he was a dreamer, although he indulged in philosophical speculation, is well seen in the characteristic and courageous way in which he solved the question of his *credo* after he had been openly converted to catholicism. Theology and metaphysics were not in his line of thought; therefore he said: "Ce que je crois, allez le demander à Rome."

It must be admitted that, while all admired his powerful argumentation, few followed him. The contention has been made frequently that there was a contradiction between the two chief principles of his philosophy, namely, evolutionism and traditionalism. This objection has no foundation. Evolution does not always mean progress. A nation may continue to "evolve" even after it has reached the climax of its strength and influence. Then, it may go backward, or it may maintain itself on the same level by remaining true to the traditions that made its greatness. According to Brunetière, France, in the classical period of its literary, artistic and political prestige, had developed, under favorable circumstances, the genius, the originality of the race. Since then, other ideals have been proposed to the civilized world, and France has tried to imitate others, while it would have been more advantageous and glorious to follow its own traditions. France was pervaded with the English spirit in the eighteenth century, with the German spirit during and after the Revolution, by the Scandinavian and the Russian spirits later, and by an altogether cosmopolitan spirit in our own days. In all these attempts at adaptation France has lost its individuality. By cultivating this individuality, it would conquer its former prestige among nations.

In this belief Brunetière was probably wrong. Modern nations seem to have directed their aspirations towards ideals very different from those of France at the time of Louis XIV and Bossuet; they would bow before another sort of prestige than that proposed by Brunetière.

But was Brunetière wrong also when he considered that the modern ideal was not higher, although it came after the other? This is a different question. Many would agree that the civilization of Greece, from an intellectual standpoint, was

superior to that of the Romans; and even if later the Roman ideal prevailed over the Greek, we need not change on that account, our ideas as to the comparative value of the two.

Brunetière's mistake seems to have been, after all, that he held up to his countrymen and his contemporaries, an ideal too high to be compatible with the new trend of civilization.

May many of us be found guilty of the same mistake!

ALBERT SCHINZ.

Bryn Mawr College.

*Deutsches Liederbuch für amerikanische Studenten.*  
Texte und Melodien, nebst erklärenden und biographischen Anmerkungen. Herausgegeben im Auftrage der Germanistischen Gesellschaft der Staats-Universität von Wisconsin. Boston : D. C. Heath & Co., 1906. 8vo. vi and 157 pp.

The educational value of songs for linguistic purposes has not been fully appreciated. Songs are more easily memorized than poems without musical setting and the phrases of the song cling more persistently to the memory. Accordingly it was a wise plan of Professor Hohlfeld and his associates to prepare a collection of popular German songs for use in high school and college classes. The selection of ninety-five pieces was based in part on the consensus of a large number of teachers. While it is inevitable that one who is fond of German songs should miss some especial favorites, it is safe to say that no one will object to any of the pieces that have been included.

In the many popular collections current in Germany drinking songs occupy a larger space than average American taste would approve and the proportion and nature of the love songs is not always suited to the character of co-educational institutions. Although on this ground some otherwise charming songs, such as "'s giebt kein schöner Leben als Studentenleben," are omitted, the delicate task of the editors has been judiciously performed. By a hasty classification there are 22 love songs, 11 songs of farewell, 14 patriotic songs, national or local, 11 songs of various moods, 14 student and drinking songs, 6 religious, 7 wanderers', 4 soldiers', 2 hunters', 4 comic

songs. Twenty-two songs are arranged for solo singing, while the rest are composed for mixed quartette. If any unfavorable criticism is to be passed on the book, it is in connection with the 'key' in which some of the songs are pitched. Whether composed for one voice or four, it is to be borne in mind that the mass of singers will carry the melody in unison. Accordingly songs for use in general congregational singing should be so pitched as never to carry the melody to high G, not even to a sustained F. A few, but only a few, of the pieces in this collection will be less available for not having observed this limitation, unless the school using it has some strong high voices.

The book will be a decided boon to German teachers and students all over this country and will surely contribute materially to spread the knowledge of the beautiful German songs and thus vitalize and inspire the work of instruction. It is offered at a moderate price, though well printed and worthily bound. Those who avail themselves of the excellent collection will have the additional satisfaction of knowing that they are contributing to the cause of Germanistic education in Wisconsin through the Germanistische Gesellschaft of the State University, to which the royalties for the book are dedicated.

W. H. CARRUTH.

*University of Kansas.*

*Deutsches Liederbuch für amerikanische Studenten.*

Texte und Melodien nebst erklärenden und biographischen Anmerkungen. Herausgegeben im Auftrage der Germanistischen Gesellschaft der Staats-Universität von Wisconsin. Boston : D. C. Heath and Co., 1906. 8vo., vi and 157 pp.

Whenever I spend an evening in one of the attractive fraternity houses here, and see the fine piano piled high with pieces of sheet music the gaudy colors of which fairly pain the sensitive eye ; when I hear the boys sing for hours at a time such inspiring sentiments as : "If the man in the moon were a coon, coon, coon;" "On yo' way, babe, on yo' way, chase yo'self down by the bay;"

"And their eyes went goo, goo, goo," and others quite as uplifting and inspiring as these, set to music fully as inane as the words, my mind goes back to student days in Leipsic and to the student and folk songs which we sang. What a variety of themes they touched, from the pathos of the rustic lovers' farewell to the roaring, triumphant song in praise of the victorious Fatherland ; from the stately choral with its religious sentiment to the most rollicking, boisterous drinking song. Some were extremely nonsensical, far more so than our American favorites, but it was a witty nonsense, a "genialer Blödsinn" and the mind was not lulled into dull inanity thereby.

A "rag-time coon song" might be a pleasing bit of variation in an evening devoted to music. Our students, however, seem to have nothing else ; they waste their time with these shallow productions, all of which are alike, and not one in one hundred of which possesses any originality, any real sentiment, any virility, or the slightest grain of "genialer Blödsinn." It seems almost as if our youth had no "echte Jugendpoesie," no appreciation of "echter gefühlvoller Jugendgesang." This, however, I do not believe to be true. If our students could hear good songs and hear them often enough, they would learn to appreciate them, and would avoid the present worthless stuff which steals away so much of their time. Even if there is no great inherent impulse towards virile and genuinely pathetic sentiments, set to worthy melodies, a feeling can and must be developed from without. If our students can hear and sing good foreign songs and learn to appreciate them, one of the most important steps in the achievement of a real culture will have been taken. The actual production of original, genuinely American songs of sterling worth will follow then in due time as a matter of course.

No other foreign nation has so many splendid songs especially adapted to our college youth as Germany, and those who aid in making our students familiar with these German songs, with this vitally important element of true culture, are deserving of the heartiest thanks. An important contribution in this field is the *Deutsches Liederbuch*, complied by the "Germanistische Gesellschaft" of the University of Wisconsin, and published by D. C. Heath and Co.

It was not an easy task which the committee imposed upon itself in undertaking to select from the hundreds of German songs those most characteristic of the different phases of German life and at the same time most worthy of assimilation into our own; but it has nevertheless succeeded in producing a book admirably adapted to the needs of American students. The selection of songs is most excellent. Those who have partaken of German student life will doubtless miss one or two old favorites, but of the eight hundred odd *Kommerslieder* in Schauenburg, only a limited number could be considered in a collection of a hundred songs which contains, as it properly should, not only student and folk songs, but also other well known songs of a different character, such as Luther's "Ein' feste Burg" or the Christmas songs: "O du Selige" and "Stille Nacht." In order to give at least an insight into all phases of German music, the committee has also introduced a number of selections intended for solo performance. Here there is a greater opportunity for difference in taste, and the choice has been perhaps less felicitous than in the student and folk songs. One may doubt, for example, whether so much space should have been given to the somewhat hackneyed "Das ist im Leben hässlich eingerichtet." In general, however, the committee has been extremely successful in carrying out its purpose to provide a book which should be at the same time a *Kommersbuch* and *Volksliederbuch*, and which should portray all the varying emotions of the German people as expressed in song.

It is to be regretted that the committee has changed the key of the melodies in so many cases and has pitched so many of the most popular ones so high. A group of young people, such as constitutes the membership of the German clubs, where this book will be most frequently used, has difficulty in reaching F, not to mention F sharp, and when it is confronted with G, the result is usually disastrous. This is especially true in clubs composed entirely of men. Nor can one expect to find often among the students a pianist who is skillful enough to transpose the music to the proper key. Of the songs intended for general participation, thirteen contain this high G. Here are included such favorites as "Die Lorelei," "Es ist bestimmt

in Gottes Rat," "Wir hatten gebauet," "Das zerbrochene Ringlein," "Der Mai ist gekommen" and "Ergo bibamus." In each of these cases, Erk's *Lieder-Schatz* (Edition Peters) and Friedlaender's *100 Commerslieder* (Edition Peters) give a decidedly lower setting to the same melodies. It is to be hoped that in a new edition this serious defect may be remedied by setting the melodies in a lower key. In some cases the change of key and the new harmonization has given quite a different character to the song, cf. the setting of "Der König in Thule" (p. 51). Besides being set higher, "Der Wirtin Töchterlein" is given with Silcher's melody for the even stanzas and with a slight change in the original melody. This is also unfortunate, for such extremely well known songs should be set as they are usually sung in Germany; the representative and not the unusual form is the one which should be given.

A compact register of poets and composers adds value to the book by giving short chronological and biographical details. Moreover, the most important songs are provided with short explanatory notes, describing their origin and the customs attending their use.

In external appearance also, the book is very pleasing. While not too clumsy to be easily employed as a text for class-room use, it is still of sufficient size to permit the use of large clear type in words and music so that it will be fully as satisfactory at the piano as standard sheet-music.

Besides its worth as a song book for social gatherings and the home, the *Liederbuch* is, as the compilers state in the preface, admirably adapted for class-room work as an introduction to German lyric poetry.

On the whole the committee is to be congratulated, upon the successful outcome of its labor of love, and it is to be hoped that the book will find its way into all our schools and colleges, and that its use will create a feeling among the youth of our land for that which is good in music and verse, and for the best types of popular song.

PAUL R. POPE.

*Cornell University.*

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*The Romances of Chivalry in Italian Verse. Selections.* Edited with Introduction and Notes, by J. D. M. FORD, Professor of Romance Languages in Harvard University, and MARY H. FORD, Instructor in the High School, Danbury, Conn. Henry Holt & Co. New York, 1906. Pp. xxxvii + 657. 8vo.

In the brief Preface to this serious and adequate presentation of a most important as well as brilliant literary genre, the editors modestly hope that the work may be the means of prompting students "to acquaint themselves more fully with the works of the poets to whom they are here introduced." Inasmuch as almost no work of the kind exists at all for English-speaking students, certainly none that either in quality or quantity is comparable with the present volume, it is hardly venturing too much to look forward with some degree of confidence to the fulfilment of the hope of the editors. Moreover, two important objects have constantly been kept in view: first, that of providing the best possible reading matter of the kind for students in schools and colleges; and second, and of still greater importance, that of furnishing material for the student to follow up and investigate for himself one of the very interesting and unique movements in literature.

All this is certainly well worth doing, judging by what has been done during the past twenty-five years on the particular subject itself which forms the basis of the romances of chivalry. Since Francisque Michel published in 1837 his first edition of the Oxford manuscript of the *Chanson de Roland*, at least eight different texts of the entire poem, edited by French and German scholars, have appeared. Since E. J. Delécluze issued in 1845 the first modern French translation of the poem, eighteen French versions in prose and verse, some of the entire poem, others more or less complete, have been printed. Of the Old-French *Chanson de Roland* itself, the corner-stone of the wonderful later literary inventions, Theodor Müller published in 1878 what may be considered a standard edition (the third) of the celebrated Oxford ms. known as Digby 23. This is said with due deference to the scholarly edition of Edmund Stengel, the first volume of which appeared in 1900. Léon Gautier in his *Bibliographie*

*des chansons de geste* (Paris, 1897) gives 313 numbered titles to the Roland material. Yet these do not comprise all, by any means, for the student is referred to Seelmann's *Bibliographie des altfranzösischen Rolandliedes* (Heilbronn, 1888), which down to 1887 is practically as complete as human effort can make a work of the kind.

The object of the luminous Introduction to the *Romances of Chivalry* is to trace the development of the Roland material from the early French sources just touched upon down through to the times of the poets of whose works the extracts are given. In supplying this data, the very best sources of information have been drawn upon, namely: Gaston Paris, P. Rajna, A. Gaspary, G. Carducci, and the writers who treat this subject in Gröber's *Grundriss der romanischen Philologie*. Consequently the information is of the most reliable kind.

The poems from which extracts are given are seven in number following each other in chronological order. First come selections from the anonymous poem *Orlando*, discovered by Rajna in a manuscript of the Laurentian Library in 1866. The poem comprises some sixty cantos and was probably first put into verse about 1384, or at any rate, not much later. Nineteen stanzas are given, just enough to give an idea of the antiquity of the poem in style and language as compared with the extracts from the poems which follow. Second, comes: *Il libro volgar intitolato la Spagna* (Venice edition of 1557), one of the most important of the many poems produced towards the end of the fourteenth century. Its authorship is usually attributed to Sostegno di Zanobi, but, as the editors point out, that assumption is extremely dubious. About thirty-one stanzas are given. The idea in giving specimens from these two old poems, which, compared to those that follow are comparatively unknown, is to show their importance in the later development of the romances of chivalry in Italy. Third, Pulei's *Morgante* (G. Volpe edition, Florence, 1900, following the edition of 1489). About two hundred and fifty stanzas have been selected from among twenty-eight cantos, giving quite an idea of the nature of the poem as a whole. Fourth, Bojardo's *Orlando innamorato* (Sonzogno edition, compared with that of A. Panizzi, London, 1830-31), selections from various cantos of parts one and two of the poem, comprising in all

about one hundred and sixty-eight stanzas. Fifth, Bojardo's *Orlando innamorato*, rifatto da Francesco Berni (cf. the Milan 1867 edition), which follows appropriately its predecessor. About forty-eight stanzas are given, enough to enable one to contrast Berni's effort with that of Bojardo, whose poem, it is Gaspary's opinion, "Berni diluted." Sixth, Ariosto's *Orlando furioso* (editions of P. Papini, Florence, 1903, H. Romizi, Milan, 1901, G. Casella, Florence, 1877) followed by : Seventh, Tasso's *Gerusalemme liberata* (cf. Sansoni edition, Florence, 1890). Because of their importance, there can be hardly any question in regard to the propriety of giving the greater part of the space comprised in this volume of nearly seven hundred pages to these two authors. The question is likely to arise to which to assign the more space. The editors have allotted 224 pages to Ariosto, about 896 stanzas ; to Tasso, 147 pages, or about 588 stanzas. In the writer's opinion, the editors have made no mistake in allotting for American students the larger share to Ariosto. His spontaneity, fecundity of invention, and easy style make him a favorite in the class-room. Be the excellence of the *Gerusalemme liberata* what it may, it is, indeed, very great, its artificiality compared with the naturalness of Ariosto's poem produces a no uncertain effect in forming the opinion of the average student as to which of the two poems is the more readable.

The Notes which follow these well-chosen selections from the Italian poets comprise 121 pages. Besides elucidating the difficulties met with in translating, they have the particular merit of emphasizing the human side of the poems by bringing out what most has interested scholars with regard to them. Allusions to Scripture, to Classical and modern authors abound and enable the student to carry out successfully the purpose announced by the editors in the Preface.

Last of all, in this very considerable work of intrinsic merit throughout, comes a well-arranged and quite adequate Bibliography of general works and of special works covering all of the poems of which selections are given. More than one hundred works are mentioned, in itself a valuable contribution to the entire subject.

In giving simply a notice of a volume that of necessity must have taken a great amount of time and labor to compile, the most noticeable factor of all should not be allowed to remain uncommented,

that is the amount of self-sacrifice and devotion to the subject that has made such a book—the only one of its kind now before the school public—a reality. Recent statistics show that there are only about eight colleges in the United States and Canada where there are more than fifteen students beginning Italian. The total number of students pursuing the subject amounts to but a little more than 600. There is no data at hand regarding the number of students pursuing Italian in second or third year courses. The above facts, however, indicate clearly how few such students are. Consequently, all the more disinterested and admirable in every way must be the enterprise of both editors and publisher that have made possible the appearance of so valuable a work.

J. GEDDES, JR.

*Boston University.*

*Selections from Standard French Authors.* By O. G. GUERLAC. Boston, Ginn & Company.

The idea of this book is a good one. Where a French class in college can devote only a short time to the language, to give them some extracts from the great writers cannot but be useful. In the present instance, however, the idea has not been well carried out, as I think the following will show.

In the first place, the selection of authors seems capricious. It is hard to see why, in making selections from a limited number of "standard" French authors, we should include such names as Brueys and Palaprat (of whom the editor himself says that they are almost forgotten), Boursault, Rivarol, and Vauvenargues, and omit such names as About, Dumas, Lamartine, de Musset, and Sand, not to speak of Corneille and Racine.

In the second place, the selections are not representative. From Bernardin de Saint-Pierre we have a little anecdote of nineteen lines containing nothing that is characteristic of Saint-Pierre. Molière is represented by an extract from *Don Juan*, one of his less important plays and the extract is, moreover, so short as to be almost unintelligible, breaking off as it does in the middle of a scene.

Some of the details, too, need revision. For example :

6. 4. *en trouisse* cannot mean "in the saddlebag," but "in a bundle."

52. 19. *Sergent* is not "sergeant." The modern word here would be *huissier*, which may be rendered "constable."

56. 18. *habit* does not mean "coat," but "suit," as the context clearly shows.

60. 15. *chantre* is defined as "chanter," a word that does not mean anything here. It should be "clerk" or "precentor." In the next line *habit-veste* is explained as being "a garment, half coat, half jacket," which is rather confusing; "jacket" or "waist-coat," would have been the proper definition and it should have been in the vocabulary, not in the notes. Note 6 on this page also is worse than useless. "Il écouta de toutes ses oreilles" might well be translated literally, but to say "he listened with intentness" is scarcely English.

70. 4. *passa condamnation* does not mean "he didn't press his point," but "he confessed judgment," "he acknowledged his error."

77. 9. *Chaise roulante* is not a "rolling chair," but a kind of coach, as the context shows.

88. 5. *bâbord* is defined by "larboard" in spite of the fact that this is an obsolete word, sailors always using "port" instead.

89. 5. The note on "Sheerness" should have been on page 87, where the word first occurs.

89. 31. *passerelle* is not "gangway," but "bridge."

95. 1. According to this book "un petit vin" must mean "a little wine," which is altogether wrong. At line 15 on the same page, *tiède* does not mean "cool," but "warm."

98. 23. *Lunéville* is said to be "a little town," although it has nearly twenty-five thousand inhabitants.

102. 12. *ne plaignant pas ma peine* is said to mean "not regretting my work." It really means "not sparing my work," "working very hard."

113. 24. *ès* in "bachelier ès lettres" should have been explained.

129. 2. *aller sur les brisées* is defined as "to follow in the footsteps," whereas it really means "to enter into competition with," "to poach on another's preserves."

143. 2. *Boursault* is spoken of as the author of the "Mercure galant and two or three other comedies," as though the "Mercure galant" was the name of a comedy.

148. 7. *un conte à dormir debout* is said to be "a tale to send one to sleep," which makes no sense here. According to Littré, this means "a nonsensical or absurd story," and the whole line, as shown by the context, means "to impose on."

149. 4. *Argent comptant*, according to the vocabulary, must mean "counting money," which is nonsense here.

O. B. SUPER.

*Dickinson College.*

#### CORRESPONDENCE.

HENRYSON, *Testament of Cresseid* 8-14.

To the Editors of Mod. Lang. Notes:

SIRS:—Skeat reads (*Chaucer, Works* 7. 326) :

Yit nevertheles, within myn orature  
I stude, quhen Tytan had his benis bricht  
Withdrawin doun and sylt under cure ;  
And fair Venus, the bewty of the nicht,  
Uprais, and set unto the west full richt  
Hir goldin face, in oppositoun  
Of god Phebus direct discending doun.

This is one of those astonishing astronomical situations to which novelists sometimes treat us. It is well known that the elongation of Venus is never more than  $47^\circ$ ; yet here we have Venus rising as the sun has just set. Skeat seems to be innocent of wonder at this phenomenon, for he comments on line 12: 'unto, i. e. over against. The planet Venus, rising in the east, set her face over against the west, where the sun had set.'

ALBERT S. COOK.

*Yale University.*

CYNEWULF'S *Christ*, ll. 173b-176a.

To the Editors of Mod. Lang. Notes:

SIRS:—These lines contain two sentences the meaning and significance of which have caused much discussion, but which may be made clear by a slight textual emendation and redistribution of parts in the dialogue. I follow Thorpe and Cook in their assignment of parts, save that ll. 173b-175a, I would assign to Mary, changing *mīnre* to *ðīnre*. This passage is manifestly inappropriate as coming from Joseph, whose whole

spirit throughout this passage is one of despair. Even Whitman's translation: "God alone can easily heal the sorrow of my heart" (in which he supplies the *alone*), helps but little. On the other hand, it would be a most natural remark for the holy Mary to interrupt her husband with. Moreover by assigning it to Mary the difficulty about "Ealā fīmne geong" (l. 175b) is removed. Commentators have always objected to this exclamation at the close of the speech. Under the suggested arrangement it becomes merely an exclamation of despair, mingled perhaps with reproach to his supposedly erring wife, for calling on God, whose laws she has broken. She, not understanding what this sorrow, which God cannot comfort, may be, proceeds: "Why mournest thou?" etc.

SAMUEL B. HEMINGWAY.

*Yale University.*

#### "THE WIDDOWES DAUGHTER OF THE GLENNE."

*To the Editors of Mod. Lang. Notes.*

SIRS:—In the *Shepheards Calender*, 'April' (l. 26), Hobbinol is made to describe "fayre Rosalind" as "the Widdowes daughter of the glenne." "E. K." glosses the word "glenne" as meaning "a country Hamlet or borough"; and proceeds to say that the description of Rosalind's station in life is purely poetical, that really "shee is a Gentlewoman of no meane house," and deserves to be "commended" no less than, among others, "Lauretta, the divine Petrarches Goddesse."

According to the *Oxford Dictionary*, the word "glenne" is here used for the first known time in English literature, although previously current in Scotch and Irish. It occurs later in the *Faerie Queene* (III, vii, 6) as "glen," and in the *View of the Present State of Ireland* (Globe ed., p. 615, col. 1) as "glinne," in both places having the right meaning of "a wild valley." In 1579, "E. K." certainly misunderstood the new word: did Spenser himself, who apparently imported it, also misunderstand it?

There are reasons for believing that Spenser had a share in the literary apparatus of the *Calender*,<sup>1</sup>

<sup>1</sup> Cf. my article "Spenser and 'E. K.'", in *Mod. Lang. Notes*, xv, p. 332 (June, 1900).

even if we do not go the length of identifying "E. K." with Spenser himself. Now if, as seems altogether likely, Spenser was celebrating merely "poetically," under the amorous conventions of the time and the genre, "a Gentlewoman of no meane house," he might well gloss—or have "E. K." gloss—a line that appeared to proclaim her seeming-opposite estate,—incidentally also taking the opportunity to pay her further pretty compliments.

Moreover, there appears to be a precise precedent for Spenser's "daughter of the glenne,"—in the sense of "country hamlet or borough,—as an appropriate fiction to "coloure and concle" his high-born 'poetical' mistress. In Sonnet iv, *in vita di M. Laura*, the "divine Petrarch" himself so describes his "Goddesse":

Ed or di picciol borgo un Sol n'ha dato  
Tal, che Natura e'l luogo si ringrazia  
Onde si bella donna al mondo naeque.

Whether by coincidence or not, "E. K.'s" "borough" exactly renders Petrarch's "borgo." In so far, the identification of Rosalind with a "hamlet or borough," agrees with Spenser's statement in 'January' (ll. 49–52):

A thousand sithes I curse that carefull hower  
Wherein I longd the neighbour *towne* to see,  
And eke tenne thousand sithes I blesse the stoure  
Wherein I sawe so fayre a sight as shee. . . .

This sentiment itself, stereotyped by many imitators, harks back ultimately again to Petrarch's Sonnet xxxix, *in vita di M. L.*,—"Benedetto sia'l giorno e'l mese e l'anno."

JEFFERSON B. FLETCHER.

*Columbia University.*

#### AN ARCHAISM IN *The Ancient Mariner*.

*To the Editors of Mod. Lang. Notes.*

SIRS:—It used to be supposed that Coleridge, in using *uprist* as a preterite (*Anc. Mar.* 98), was guilty of a blunder in word-coining. This view was expressed by C. P. Mason in *The Athenaeum* for June 30, 1883. As Mr. Hutchinson has indicated, however (in his edition of the *Lyrical Ballads*, etc., London, 1898, pp. 213, 214), Coleridge was indebted for this and several other archaic words to Chaucer, who uses both the noun *uprist* (once, *C. T. A* 1051; the metrical stress falls on *-riste*) and the verb (3d

sing. pres., contracted from *upriseth*). The question still remains, was Coleridge wrong in using *uprist* as a *preterite*, and what led him to do this?

Chaucer uses the verb form *uprist* at least five times. In *L. G. W.* 1188, *C. T. A* 3688, *Compl. of Mars* 4, *T. and C.* iv. 1443, it occurs with a context of present tenses and is unmistakably present; cp. also *rist up*, *C. T. B* 864, *L. G. W.* 2680, 2687. But in the fifth instance (*C. T. A* 4249), it is found with a context of past tenses (cp. also *rist up* with a similar context in *C. T. A* 4193, *L. G. W.* 810, 887, 2208, *T. and C.* ii. 812, iv. 232, 1163); and while it may be regarded as a *historical* present, obviously Coleridge would have some ground for taking it as a *preterite*. Cp. the pret. *wiste* and the common late M. E. transformation of *gewis* into *I wis* (*I twist*, *Anc. Mar.* 152, 153). Such a rime as this in *L. G. W.* 2208,

And up she *rist*, and *kiste*, in al her care,  
The steppes of his feet. . . .

would also strengthen Coleridge's supposition that *rist* was a *preterite*. Cp. *rysed*, 3d sing. with a context of pret. tenses, *Cleanness* 1778; *ryseg up*, with a similar context, *Pearl* 191 (the *e* must be syncopated).

One other remark. Mr. Hutchinson observes: "These loan-words are interesting if only as showing what parts of Chaucer had been studied by Coleridge before 1798. *The Legend of Dido* (*Legend of Good Women*) furnished *uprist*," etc. From the above it will appear that so far as *uprist* is concerned this inference is unwarranted.

CLARK S. NORTHUP.

*Cornell University.*

#### MUMMIA IN PURCHASES HIS PILGRIMAGE.

To the Editors of Mod. Lang. Notes.

SIRS:—In connection with Professor Cook's interesting note on *mummia* (*Mod. Lang. Notes*, December, 1906), the following passages in *Purchas his Pilgrimage* might be recorded. Unfortunately, I can not cite the earliest (1613) edition.

"They travelled five dayes and nights through the sandie Sea, which is a great plaine Cham-paine, full of a small white sand like meale: where if, by some disaster, the winde blow from the South, they are all dead men. . . . Hee supposed that *Mummia* was made of such as the sands had surprised and buried quicke: but the truer *Mummia* is made of embalmed bodies of men, as

they use to doe in Egypt, and other places. For I have read, not onely of Women, but Infants also, (which were not likely to take such dangerous journeys) whose bodies have beene thus used to *Mummia*.' *Purchas his Pilgrimage*, 3 ed., 1617, p. 258–9, in a condensed account of the journey of '*Ludovicus Vertomannus, or Barthema* (as Ramusius nameth him) . . . through all this threefold Arabia.' By 'I have read' Purchas seems to refer chiefly to Julius Scaliger.

'For they would not interre their dead bodies, because of the wormes; nor burn them, because they esteemed Fire, a living creature, which feeding thereon, must together with it perish. They therefore with Nitre and Cedar, or with compositions of Myrrhe, Cassia, and other odours thus preserve them. . . . Some also report, That the poorer sort used hereunto the slimie Bitumen of the Dead Sea, which had preserved an infinite number of Carcasses in a dreadfull Cave (not farre from these Pyramides) yet to be seene with their flesh and members whole, after so many thousand yeares, and some with their haire and teeth: of these is the true *Mummia*.' *Of Egypt, etc., Pilgrimage*, p. 716.

' . . . the Ethiopians give great respect to their Physicians, which are onely of their Gentry, and that not all that will, but onely such as certayne Officers shall chuse, of every Citie to be sent to their generall Universities (of which there are seven in Ethiopia) there to be taught naturall Philosophie (Logike, and other arts they know not) together with Phisicke, and the Arts of the Apothecary and Chirurgian. . . . They are great Herbarists. They make *Mummia* otherwise then in other parts, where it is either made out of bodies buried in the Sands, or taken out of ancient Sepulchres, where they had beene layd, being imbalm'd with Spices: For they take a Captive Moore, of the best complexion; and after long dieting and medicining of him, cut off his head in his sleepe, and gashing his bodie full of wounds, put therein all the best Spices, and then wrap him up in Hay, being before covered with a Seare-cloth; after which they burie him in a moist place, covering the bodie with earth. Five dayes being passed, they take him up againe, and removing the Seare-cloth and Hay, hang him up in the Sunne, whereby the body resolveth and droppeth a substance like pure Balme, which liquor is of great price: The fragrant sent is such, while it hangeth in the Sunne, that it may be smelt (he saith) a league off.' *Pilgrimage*, p. 849. 'He saith' = 'Frier Luys.'

LANE COOPER.

*Cornell University.*